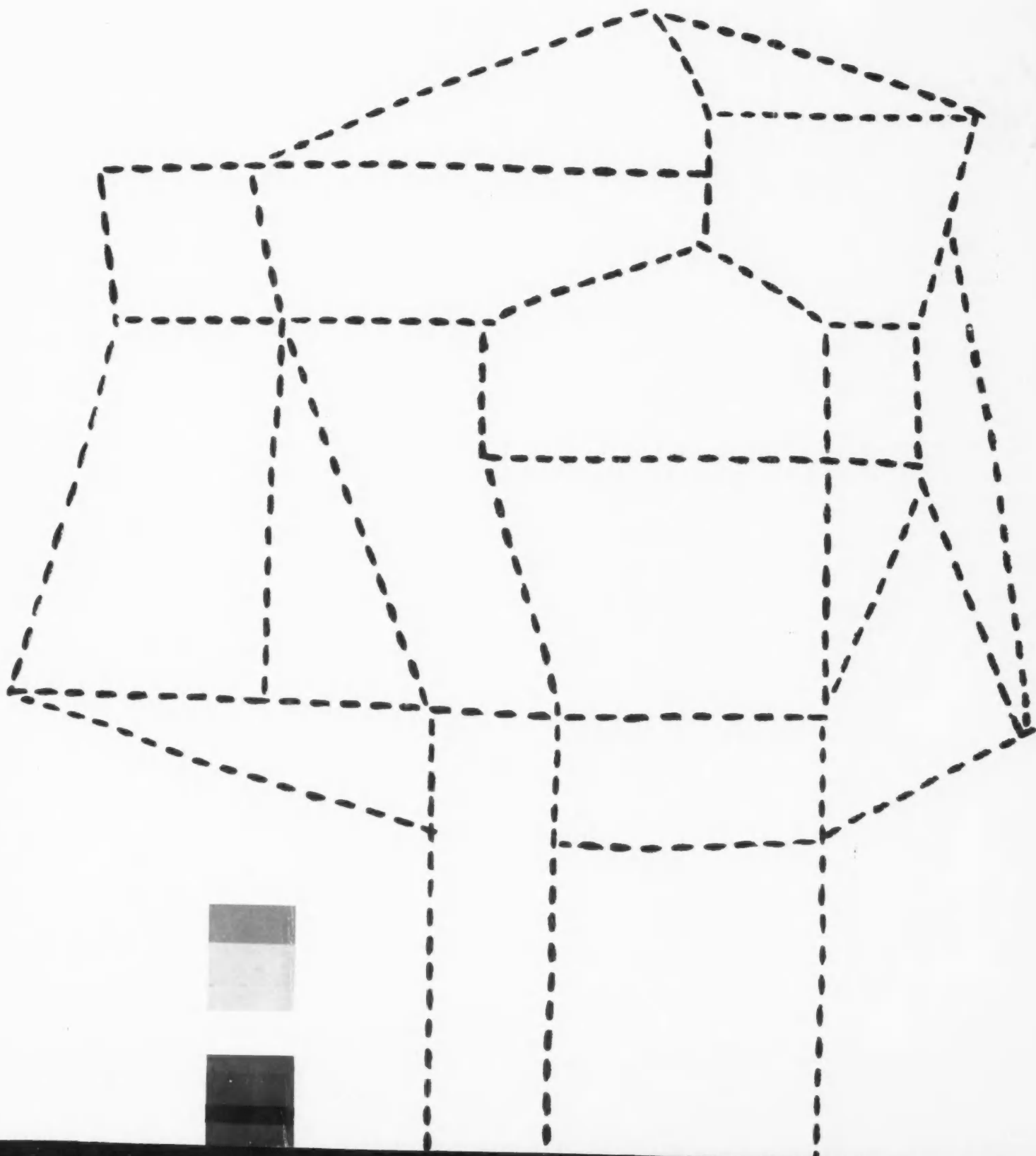


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MUSIC

PETER YATES

Charles Ives, The Transcendental American Venture—Part IV

We speak of "manner" and we speak of "technique", manner being, I believe, an imitation at one remove of the technique of the maker, the originator, the deviser of creative inventions, who must, to face and overcome the problems imposed on him, at once realize and unwind his ideas into a personal idiom, his art becoming the medium not only in which but more completely for which he has labored. By this wrangling of the strongly idiomatic intelligence with the multitudinous ideas that are his subjects, this effort to reduce hints, inconsistencies, convictions, to a manageable fluid, the composer obtains what I have called in an earlier article his "achieved consistency". This, more than any distinctions perceptible to an objective analysis, becomes the content of his music. His art is not then what he is talking about; it is not art for art's sake, whatever in effect that really is: it is the medium of an achieved consistency that determines in every moment, in each gesture, everything he has to say. Thus tradition may enter into it, consciously or unconsciously, both as thought and practice. When the composer deviates or breaks from his consistency, his art goes wrong, by no abstract formal standard but by his own. Decisive alternations of consistency define the so-called "periods" of the composer.

Between one major period and another may occur what I have called a "laboratory period," when the composer having exhausted the full usage of one consistency studies in smaller or unlike works certain possibilities which may lead to another. The "laboratory period" of Stravinsky follows the *Sacre du Printemps*, that of Beethoven lies between the "middle" and

"third" periods. Schoenberg's laboratory period was an eight-year silence. Ives had no such period; his laboratory works were gestated among and on the same manuscripts as potential masterpieces and often achieved their final consistency in form and medium quite removed from the original presentation.

In the achieved consistency of a composer his harmony, however departing from the ordinary, his form, however unlike the normality of form, the linear eloquence of his distinctive voices, his modes of thought are part of one esthetic body, mutually consistent, not perfect, as no human body can be perfect, but perfectly human and partaking therefore of the angelic. What after all is the angelic but an abstraction from the human, sublimely conceived and to whatever extent possible humanely realized?

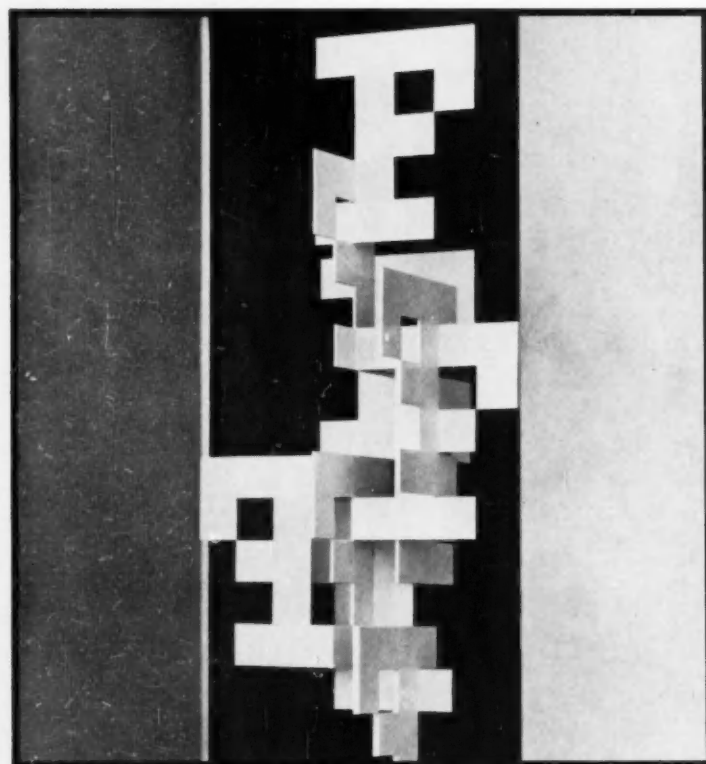
To quote from the earlier article: "These are the degrees of composition: first, there is the achieved consistency of the composer, his *content*; then there is the *subject*, or *irritant*; finally, there is the inspired, considered, and yet often unreasonable tinkering by which the content, the true composer, shapes, fits, pieces and rejects the product of the style to discover its unique individuality. Some writers about art like to say that the maker imposes his will upon the medium; it would be more true to say that he discovers his will within the medium, his will being the release of his content, by means of a subject, into style. At every stage, chance, accident, the circumstantial envelopment of the sensuous mind impinging upon the abstract modify the style by unanticipated events. The art is not what the artist means to do but what he does, a type of revelation, by which the creative mind learns more than its audience."

I do not offer this reasoning as a gift of logic, symbolistic or symbolic, logic in art being, it seems to me, as pernicious as productive. With my respect for Suzanne Langer I do not offer my agreement: her approach, or that of I. A. Richards, or Santayana's, rather guards art from its perceptors, setting up a reflecting pool of conscious intelligence, wherein the onlooker sees sharply and delicately mirrored but the esthetic landscape he lives in. He looks but does not plunge; to plunge would more than disturb: a pebble flung by an intelligence less intense would disturb, the plunging of the whole person would destroy that mirrored landscape. The artist does plunge, and his lover leaps in after him; if they can never be one with the waters, they are in them.*

The plan is not subject or content. The plan is the release of the content into style, the consequent form being an unique individuality, which, however it may exist in relationship, exists no longer by relation to anything other than itself. How many plans have been read into *Hamlet*! If one discerns the plan of the *Divine Comedy*, one must then ascribe to this plan its many significances, and afterwards walk through it at the side of Dante; and almost at the first step one has crossed the entrance and is in it, and from there on the plan is no more a guide to reason than the streets of a city. The poem has become where we are and where we are going; one will never go there with its interpreters.

The formula composer believes that, given some tag of idea that inspires him, he can apply to this fragment of thought what one composer described to me fulsomely as "my thirty years of experience" and by finding at each point of practice the formula for such a case bring forth work unassailable by criticism. I believe that so complacent an artist will be wrong at nearly every point. The artist becomes, instead of a creator, a solver of problems. He will never comprehend that, however his formula may appear to have gone right, his content has gone wrong. The right and unique solutions achieved by creators who are his

*Nevertheless, if one is to discuss the mirrored landscape, not what art is but its virtual seeming, one can scarcely do better than Suzanne Langer. Some day I may take space to argue with her. Indeed, readers of *Feeling and Form* may believe I have here deserted my topic to do so.



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contemporaries will therefore appear to him incorrect. He will not appreciate that the genuine creator, exactly insofar as he is aware of specific solutions by formula, will avoid them, his technique being to discern for the particular application only the one invention that is right. (A "romantic" inventor may also prefer devising his own screws and bolts; a "classical" uses those he finds at hand.)

Creative artists do not usually regard their work as consisting of a sequence of problems to be solved. Their work will indeed raise interlocking problems at every point, but these will occur in relation to and in part as a result of an achieved consistency applying the technical means (Technique: the flowering of experience in the moment) by which in each instance it recognizes and forwards its unique individuality. The creative mind may find itself captured and almost unwillingly compelled to follow the authority of this inner guide, this subjective other than self, that has been conditioned, modified, trained and conformed inwardly to do its work by experiences for which the accumulative word "experience" will scarcely suffice.

Therefore, the better we become acquainted with a composer, the more we are constrained to give to his "substance" or unique individuality in abstraction his own name: Byrd, Berlioz, Bartok. This is the name not of any work but of his work, the substantial body of his art. And when we set composers together for evaluation it is by this relatively abstract "substance" we compare them.

How does the artist go about achieving his consistency, which when achieved will be his content? The young artist imitates and borrows, but his decisive individuality is already sorting these exterior relations into a fresh consistency by which more and more his decision will be ruled. This consistency being achieved he can take his material from any source he will, because the consistency itself chooses, alters, finds means. To do what?

Henry James in his Prefaces discusses these matters with immense pleasure, his subject being: How does a novel get written or become composed by Henry James? The Prefaces offer a succession of answers, the author sparing himself nothing of his happy dissatisfaction while reveling in the full measure of an ineradicable enjoyment. More than of anything else he speaks of "subject." "No dreadful old pursuit of the slave with bloodhounds and the gun of association can ever, for 'excitement,' I judge, have bettered it at its best. For the dramatist always, by the very law of his genius, believes not only in a possible right issue from the rightly conceived tight place; he does much more than this—he believes, irresistibly, in the necessary, the precious 'tightness' of the place (whatever the issue) on the strength of any respectable hint. It being thus the respectable hint that I had with such avidity picked up, what would be the story to which it would most inevitably form the centre? It is part of the charm attendant on such questions that the 'story', with the omens true, as I say, puts on from this stage the authenticity of concrete existence. It then *is*, essentially—it begins to be, though it may more or less obscurely lurk; so that the point is not in the least what to make of it, but only, and very damnably, where to put one's hand on it."

So much for the subject and for its worth as irritant to the already achieved consistency. No one has ever examined the point more at length or more precisely. No artist, having with equal conscientiousness examined the premise of his work, ever more effectively evaded the expectable outcome of his premise. In *The Wings of the Dove*, to which the above remarks from its preface are addressed, two carnal events happen, the fatal sickness of the little heroine and the single surrender of the strong maiden to her lover. Of the first the reader is allowed no hint to tell the type or location of the malady or its fatal progress upon the body of the little heroine. By what masterly stretches of prose, what extremities of narrative and omission, does the master charm us to unnotice his evasion! One is tempted to wonder what would have become of this great discrete body, if James had but once dropped



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his guide. She was suffering with a fatal pancreatitis, one character might have ever so helpfully proffered—alas! All would need to have been done differently. Henry James's contemporaries, his friends, his admirers, the perspicacious Henry Adams, the philosopher brother who abandoned reading him, were put off by these circuitries that are for us the ineradicable charm of the narration. As for the surrender of the strong maiden when she has come for the first and as we are about to learn for the last time to her lover, that topic to which any author would nowadays devote the most realistic chapter of his would-be best-seller, sparing no blush of flesh, no carnal or erotic quiver, James dispenses: "... she pretended, as before, in an air in which her words at the moment itself fell flat, to an interest in the place and a curiosity about his 'things'; there was a recall, in short, in the way in which, after she had failed, a little, to push up her veil symmetrically and he had said she had better take it off altogether, she had acceded to his suggestion before the glass." So she is stripped. Stir the imagination, and it will do wonders; choke it with facts however stimulating and it will go no farther than the facts. The problem was not to be resolved by "rendering" or

by the "scenic art" but by the hint and lack. The effect is to be preserved within the ambience. And it is the ambience we read for, the very content.

The plan belongs to the artist; it is his habit of work. Let me quote from two philosophers whom I have been reading in an admirable collection. From Cardinal Newman: "The exercise of analysis is not necessary to the integrity of the process analyzed. The process of reasoning is complete in itself, and independent. The analysis is but an account of it: it does not make the conclusion correct; it does not make the inference rational. It does not cause a given individual to reason better. It does but give him a sustained consciousness, for good or for evil, that he is reasoning. How a man reasons is as much a mystery as how he remembers." And from Gilbert Ryle, writing about the philosopher Ludwig Wittgenstein: "One favorite procedure of his might be called the 'tea-tasting method.' Tea-tasters do not lump their samples into two or three comprehensive types. Rather they savor each sample and try to place it next door to its closest neighbors, and this not in respect of just one discriminable quality, but along the lengths of various lines of qualities. So Wittgenstein would exhibit the characteristic manner of working of a particular expression, by matching it against example after example of expressions progressively diverging from it in various respects and directions. He would show how striking similarities may go with important but ordinarily unremarked differences, and how we are tempted to lean too heavily on their similarities and hence to be tripped up by their latent differences."

We may see how, in our age of analysis, the art of Ives, like that of Henry James eschews analysis by its own analytic method. Ives does not according to the classic manner work out a subject, progressively and dramatically restating that subject towards a conclusion, exposing and developing, recapitulating to the excess of a coda. Unlike Haydn and Beethoven, he does not analyze a theme to discover, as one might say, what is in it. He reasons with his subjects instead of reiterating them for drama. His subjects are his voices, and the permutations and combinations of motifs their argument, though the voices may come from a whole countryside, human and inanimate, from events, landscapes, history, personal recollections, sounds of nature or the street. The drama is interwoven with the reasoning, discursively, by laying the materials "along the lengths of various lines" of discriminable qualities. Some of the voices emerge as recognizable motifs; the greater part become an idiom of extended and permeable meditation. It is with this larger meditation that the appreciation of Ives's work will eventually be the more concerned.

Our habit has been to think of meditation as a type of quietism. Not at all! The meditator may groan, laugh, cry out with all his voice. He may see landscapes and visions, enter the waters of a river not in dream or stand a dreamer in a room recollected. All manner of forces operate upon him. The ghosts of Freudian theory are but the ghosts of Freud and ridiculous to impose upon the ghosts of Henry James. Edmund Wilson reasons that the ghosts of *A Turn of the Screw* reflect the neurotic love of the governess for her employer. But the haunting ends in death by a peculiar exorcism. These are real ancestral ghosts: the vision of evil that visited Henry James, Senior, one evening at his fireside so that he was physically stricken; the vision of evil which haunted the imaginations of his two sons, crippling the sexual life of one and the health of the other; the intangible non-symbolic vision that, more than any comedy of puritanism, comes between the two lovers in the last page of James's meditation on the inexpressible wasting away of his frail "Dove." This vision of evil he in double person at last imaginatively encountered face to face in the hallway of a New York house. These are ghosts of "substance."

All of this may be very well, but we are discussing the compositions of Charles Ives. The compositions are themselves a texture of compositions, separately created and meditated on

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and reworked many times, until out of them emerge as single compositions their esthetic consistency, their content, which thereupon commands their unity. Their substance has become, in every measure, work of Ives.

John Kirkpatrick's *Catalogue of Ives's Manuscripts*, that vast exploration of motifs, subjects, passages, created portions, tunes, references, appended marginal comments and commentaries and reminders, shows us a revelation akin to the revelation of Beethoven's notebooks yet of a different sort and kind. One work enters another; one reference becomes part of another reference. Throughout, Kirkpatrick has left a sprinkling of question marks, asking the user to furnish, if he is able, the missing reference. Here work has been prepared for generations of musicologists, but the essential has been put together. We are able to vision growing into unity from these fragments the final complete corpus of the works of Ives. Scarcely a work exists by itself but is interlineated, glossed in each detail by its relationships with other works. Until we see at last that the entire work of Ives resembles a continuing meditation, as the complete works by Webern, so fortunately recorded at their first full onset chronologically, are heard to be a single work progressing in a unity, movement by movement, not any one fully to be realized when taken singly; Ives progressing by contrast circuitously, so that his works appear finally as a series of eruptions, their causes lying so deep under that one can only describe his art as seismic, a consequence of forces not to be treated separately but to be ascribed to one energy that for thirty years never ceased and then ceased absolutely—a present tense of evolution, as Darwin saw the coasts of Patagonia and the Sierra.

For the sophisticated listener the larger works present extreme difficulties at every instant. Therefore the innocent listener is still put off from them by a general inadequacy of performance. The elements are too many, too varied, and too unlike any norm of the convention, while being deeper in texture and larger in every implication of structure than the type of fashionable New Music that thrives upon its vogue.

The approach to a general comprehension of Ives may be possibly through his smaller works, such short orchestral pieces as Richard Dufallo conducted for us in March at a concert by the UCLA orchestra, *In the Night*, *Over the Pavements*, the now almost familiar *The Unanswered Question*.

In the Night was composed in 1906 from the material of a Prelude (1899) and a Hymn-Anthem (1901); it has relation to the 5th Violin Sonata and the first setting of *Mists*. The tempo is adagio molto, the harmony mostly E over D flat. The effect, in a most unclear performance, was vague. I had not heard it before, and it left slight impression, partly because, as so often in the playing of Ives's orchestral scores, everything had been washed down and dimmed away, whereas the sound of Ives's music should be invariable rich however quiet, invariably resonant. Where the customary orchestrator adds at the top or by doubling in perceptible distinctions, Ives often inserts covered instruments, altering the full tone from below, imparting nearly indistinguishable resonances. *In the Night* would serve best in its first place as the concluding movement of an orchestral suite (originally *In the Cage*, best known in a version for piano and voice, and *In the Inn*, now a part of the 1st Piano Sonata), where it would thrive by contrast with the preceding movement. Alone, before an unaccustomed audience, it seems lost, the genuinely idiomatic work of a creator being often the most difficult to receive. This voice of Ives will seem at length among the most cherished of his art.

The *Scherzo: Over the Pavements* strikes full centre at once. Though linked by manuscript sketches with the three abstract *Tone Roads*, it is a genre picture in the sounds of the time, the bulb horns of the early motor cars across the rhythms of high-stepping carriage horses over broader patterns of displaced ac-

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cents out of ragtime. Nobody missed the point; all enjoyed it. Yet, like *In the Night*, though more immediate to the ear and the explanatory intelligence, it gives the effect of a movement out of context.

The Unanswered Question is one of a pair: originally I. A *Contemplation of Serious Matter or the Perennial Unanswered Question*; II. A *Contemplation of Nothing Serious or Central Park in the Dark in the 'Good Old Summertime'*. The second, a genre piece in the mood of *Over the Pavements*, has been seldom played—I don't know why. The two pieces belong together, freed of their half-jesting double titles. (In his program notes, as never in his essays, private notations, or letters, Ives seems to be speaking to the non-esthetic public he believed in and for whom he wrote, as if by speaking to them in their own sentimental jargon he might persuade them to seek their common experience in his music.) *The Unanswered Question*, consisting of jagged outcries for solo trumpet over a distant, sustained, very rich and subtle resonance of strings—the performance was again too soft, too vague—has achieved the popularity its mate would by its more popular character seem to have deserved. This is the voice of *In the Night* made stark and more vivid, its unexpected success demonstrating what will be the eventual power of this peculiar mode of Ives. From it may be thought to have grown the yet unheard finale of Ives's Fourth Symphony, that when known in the fullness of time may be thought his utmost achievement.

These three pieces show for Ives (as for Schoenberg, say, the Five Orchestral pieces or *Music for a Film*) something of his achieved consistency we do not as yet recognize. The full growth and meaning we have still to discover, to make recognizable to ourselves. Ives's art is not by imitation or by the ordinary permutations of formal development but by the steady increase of material his consistency encloses—that is, by the growth of his esthetically achieved content. His "plan" is not at all what we ordinarily mean by plan, and his form, in the large, is yet, by most listeners, to be encountered.

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One of our major difficulties is the terminology—the jargon of science. The scientists in the various branches and disciplines of science have invented their own language of convenience. Where once the terms were descriptive they are now cryptic—sometimes one feels that like the code names for military operations, they have been deliberately invented to mislead and, like the sign language of the mediaeval crafts, designed to preserve the inner mysteries for the few.

Sometimes—like “barn” in nuclear physics or “hardware” in the jargon of the electronic engineer—they are survivals of common-room jokes. Sometimes they are borrowed, like the confiscation of the word “plasma” by the physicist from the biologist. What the scientist, who in the restricted company of his colleagues uses them as commonplace terms, does not always realize is that such words are like index cards; to him they convey a whole filing cabinet full of meaning but he forgets that others do not have access to that filing cabinet.

This is, alas, inevitable. With the proliferation of science, the scientist is entitled to his “language of convenience” but he must, when necessary, define those terms. A century ago, any man of science was intelligible to any educated man—that educated man were an élite is another matter; terms had a common-root etymological meaning and in that sense were descriptive. Today, I repeat, they are cryptic.

The crisis of our times is the break-down of communications—not just in the sense of political barriers, but in this all important area of science. Our lives, our hopes, and our survival depend upon the uses which are made of science. To progress, we have to use scientific knowledge and discovery to its utmost advantage. Science, in the advanced countries, is developing so fast that it is almost impossible to keep pace with the knowledge—and the gadgets—which are aggregating. I believe that some 3,000,000 original scientific papers a year are published. No one can compass so much information.

The various branches of science are out of step. Cults of science are developed and encouraged by disproportionate budgets. Large areas of science are enclosed in the compounds of military security; others are segregated merely by over-specialization; the fences are up. One set of scientists does not know what another set is doing, and yet there may be an important affinity of material value to mankind.

There are too few communicators *within* science and the bridges are broken between the humanities and science. Those who have to make the social judgments about science have usually no scientific training—worse,

their own education makes them feel that anything which involves such intensive training is beyond their comprehension and that they must “rely on the expert.” But there is little in the training of the scientist, preoccupied with all that has to be learned in his own subject, which gives him the capacity for social judgments.

We are in danger of being subjected to the tyranny of the experts—faceless men at the elbows of the uninstructed. They are not tyrants by disposition but by our default. How are we to teach people enough about science to allow them to make judgments, to decide priorities, instead of encouraging cults by gusts of emotion, and to see that, with the inalienable rights of curiosity and the quest for knowledge unimpaired, science, with all its potential for good or evil, is directed to the advantage of mankind?

How much more resources and attention should we be giving to the problems of this planet on which 4,000,000,000 people will have to contrive to live 20 years from now? Is space adventure more important than the food and population problem, for instance? This is not a question of one or the other but of how much? And how, with all the spectacular advances of today, can we close the widening gap between the prosperity of the scientifically advanced countries and impoverished ones?

These are social judgments fraught with stupendous consequences, and they must be based on the understanding of science and what it can make available.

Without arrogating to the science-writer all the wisdom of the world, it is true that he has the opportunity for better understanding. He is a “synoptic scientist”: he travels across the advancing fronts of all branches of science and can see, at first hand and in survey, what preoccupied scientists cannot see for themselves and what men of affairs can never see panoramically. His job is to pass that knowledge on—either along the line of science or to the public. He is, by the accident of his trade, as a collector and disseminator, the prototype of what should exist in academic and public life, the communicator of information on which judgments can be made.

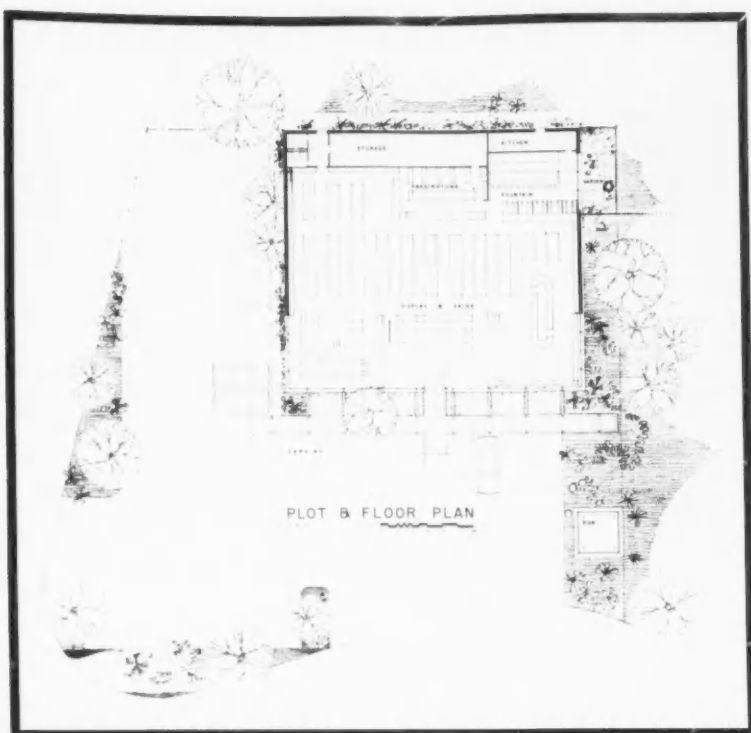
In his own working life, his function is to convey to the mass of the people the facts about science but also, I suggest, to convey an interpretation of the social implications of new developments. I know that many of my colleagues think that they should confine themselves to description and explanation and leave the value judgments to others. I disagree profoundly. Our access to information, our point of vantage on the scientific scene gives us responsibilities which, in the present situation, we must not shirk.

—RITCHIE CALDER



SMALL PHARMACY BY DON J. TOMASCO, ASSOCIATES, ARCHITECTS





This pharmacy contains 8,000 total square feet of pharmaceutical, general merchandising, and fountain areas, and is located in an exclusive subdivision of Houston. This area has set forth a small tract of land for commercial development, with careful stipulations governing the types and quality of businesses and buildings. A park-like general atmosphere has been created by generous planting areas, greenbelts between the various buildings, and the conservation of all trees possible.

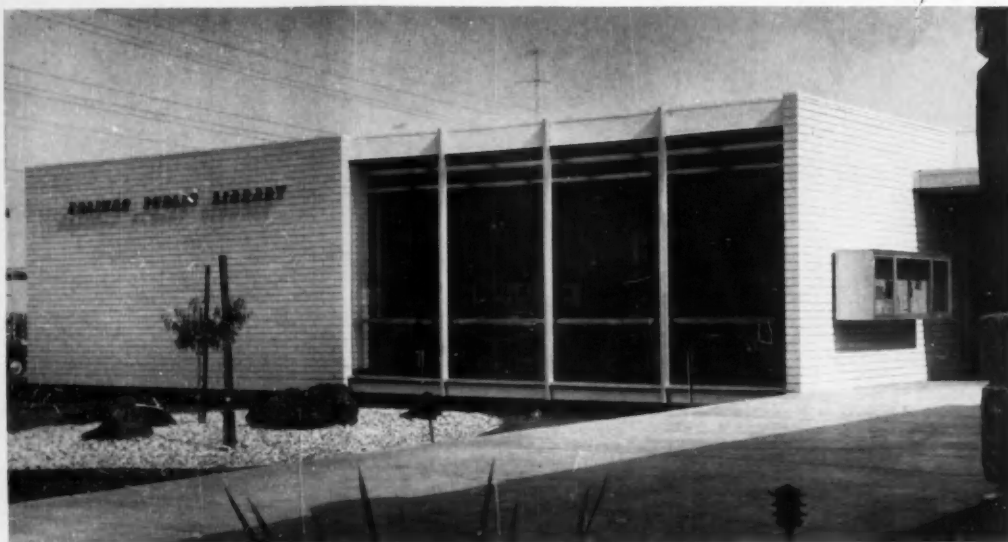
The pharmacy building employs large glass areas across its front and sides to project itself into a showcase, which displays the various departments containing the individual services and merchandising area. An arched walkway defines the pedestrian passage along the front facade, and a lower canopy section suspended between this walkway and the building entrance minimizes and defines the transition from exterior to interior.

The structure is gray steel frame, bar joists, and a corrugated metal and

light-weight concrete roof deck. White face brick is used inside and out for all solid exterior walls, and a white stucco fascia topped with a gray gravel guard delineates the roof edge. All glass areas are of polished plate glass in aluminum storefront mullions. A white terrazzo floor is used throughout the store interior, and the ceiling is of suspended acoustical plaster with recessed fluorescent lights.

The corrugated metal roof has been exposed decoratively on the underside of the exterior arched walkway, while the underside of the connecting canopy is finished with smooth stucco. The exposed web of the steel channel fascia around this connecting canopy is filled with dark red mosaic bordered with aluminum edge strips. The walkway is of pebble finished concrete defined by finished concrete strips expressing the module of the canopy. This pebble and finished concrete area has been allowed to project into the store entry to complete the transition from exterior to interior.





SMALL PUBLIC LIBRARY

BY WELTON BECKET AND
ASSOCIATES, ARCHITECTS

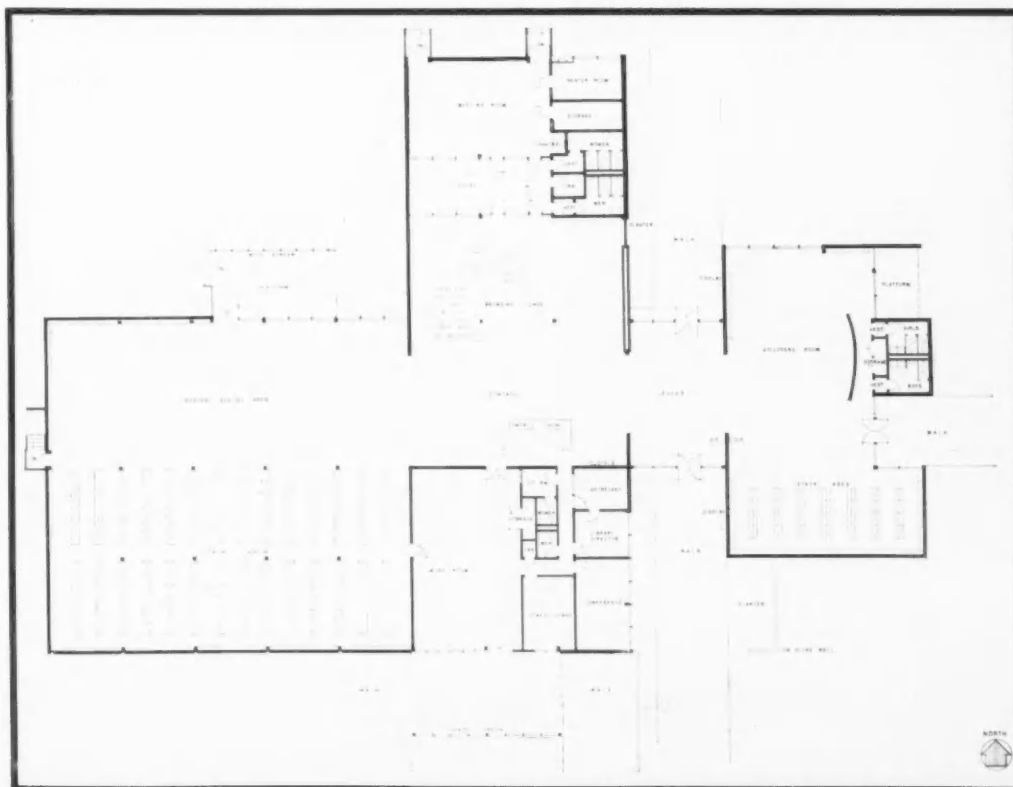


This small, one-story library for the city of Salinas, in California was designed on a residential scale, with an open plan, in sharp contrast to the usual monumental "public building" type of central library which often tends to be cold and forbidding.

The city wanted a library which would prove a definite attraction to the entire family, help build a strong children's program, and become a center of the city's civic and cultural life. In addition, the library had to be expandable from its original 50,000 volume capacity to a final 100,000 volumes. The budget was extremely limited.

The library consists of three wings radiating from a central entry and a control desk, carefully located for maximum supervision and minimum personnel. The main wing contains the reading room with book stacks and a work area on the south side directly behind the control desk, and working with it as one unit.

The east wing is the children's wing and is completely separated from the rest of the structure by the entry passage. Children's rest rooms are screened from the central area by an arc-shaped partition covered with industrial cork for mounting of book covers, notices and display materials.



The north wing contains a browsing lounge and a meeting room arranged around an enclosed courtyard. The colorful lounge is designed like a large living room with a carpeted floor and soft furniture. It overlooks the enclosed quarry tile courtyard which features a reflecting pool with a fountain, tree, and potted plants. Also overlooking the courtyard is the meeting room which can seat 120 persons.

The ceilings, with their massive, exposed laminated wood beams add to the building's warmth.

The library's exterior was designed to blend with other buildings in the civic center. It features walls of white concrete block, glass, and native stone in which have been imbedded Indian mortars discovered in the area. The structure is easily expandable as the library's book collection grows.

Expansion has been carefully planned in two stages. The first step will be an addition of stacks against the west wall, forming an "L" with the present south wall stacks. Space for these additional stacks has been allocated in the initial building, the area presently being occupied by generously spaced tables. The second step will be a simple enlargement of the structure by moving the south wall and thereby simultaneously enlarging both the stack area and the work area.

QUALITY IN ART BY DORE ASHTON

In a recent university address, Chief Justice Earl Warren urged the United States to achieve "new high levels of excellence." He said that "the nation was confronted daily with shocking evidence of departures from our moral and spiritual standards," and wondered "if it is not of far greater importance that we produce minds and hearts dedicated to the achievement of excellence."

But even Chief Justice Warren, who has amply demonstrated the excellence of his own mind, felt obliged to supply what sociologists call a "justification symbol." That is, he said, we must aim for excellence *in order to win* in the global "competition for the minds of men."

I doubt whether Chief Justice Warren in the confines of his living room, with educated, sensitive friends would have qualified his plea for excellence. But, because in the United States, learning is rarely sanctioned for its own sake, but is usually considered instrumental for some gain, I imagine he felt obliged to add this persuasive argument in order to put across his real point—that intellectual and spiritual excellence is a neglected ideal in the United States.

By putting excellence in the field of competition, as the Chief Justice does in this speech, and by giving it a utilitarian value, he bolsters the very attitudes that make excellence so difficult to achieve today.

Our mercantile society has often been criticized for its blind competitiveness, its subordination of all spiritual values when they interfere with the progress of materialism. In the early 1830s, Alexis de Tocqueville characterized Americans harshly but with some justice: "To cross almost impenetrable forests, pass deep rivers, brave pestilential swamps—these are efforts the American has no difficulty understanding if it is a question of gaining a dollar, for that's the point. But that one should do such things through curiosity, that's something that doesn't reach his intelligence."

American education has been discussed on a public level at length during the past three years. Unfortunately, it was not because of the intrinsic living value of education that this discussion arose, but because it was decided that we had to compete for "the minds of men" in a "global struggle" that certainly has at least something to do with the dollar.

This competitiveness, the natural by-product of a mercantile society, creeps into art education as well. We pretend to be interested in "quality in art" but more often we are concerned with the effective *use* of art. When a university expands its art department, sets up the instrumental degree, is manned by Ph.D.'s, and competes to acquire as many students as possible—is this a concern with "quality in art"? When professors indulge in futile debates on standards, criteria and

terminology, is this a true striving for excellence?

In my experience it is not. By criteria, I have usually understood them to mean laws—useful conventions which will not demand total alertness and intellectual exercise once they have been accepted. By standards, I discover they mean that which can most easily be made acceptable to the largest number of students. These doctrinaire arguments are shields against the ardors of true inquiry. *Standards and quality are by-products of a philosophical attitude which is prepared to give total attention to problems in art, prepared to question deeply, widely and from pure intellectual curiosity. And above all, to constantly revise judgments.*

Most institutional organizations are not geared to this principle. Perhaps in Classics departments, where fewer and fewer students work, the principle of curiosity remains active. But alas, in art, we seem to be aping the worst aspects of a competitive society's institutions. When so august an institution as the Metropolitan Museum of Art issues postage stamps and home-grown seminars; when museums clock their exhibitions and judge them successful or not by the number of feet that have shuffled by. When universities boast bigger and better technical facilities and fewer exhaustive, rigorously disciplined intellectual courses, when painting itself is beset with merchandising and international prizes designed to stimulate publicity, we must have a second thought about the degree of excellence possible within this increasingly institutionalized world.

Some commentators insist that mass culture does not affect art. This might be so. But it does affect art education. In most communities, where Book-of-the-Month Club attitudes are unquestioningly assimilated, and where the barrage of pseudo-cultural, mass-reproduced matter is consumed, attitudes toward living manifestations of the spirit—arts and letters—remain fundamentally reactionary. Two sociologists, Gert and Mills, have written that "the artist who does not compromise is felt to be shocking, perverse, or intellectually mannerist. Business advertising, however, like totalitarian propaganda, flatters the escape-seeking, untutored masses by endorsing their regressive nostalgia under the slogan 'the customer is right'."

These attitudes bring pressure to bear on school systems. The unorthodox excellence-seeking teachers and museum officials are harassed by the mass. Justification symbols and jargon grow up like strangling vines around the clear language of the higher disciplines.

A few days ago I visited an art gallery and was examining a sculpture by a young Japanese artist. He had suspended glistening white plaster spheres on nylon wires. When one was pulled down another moved up.

If they touched, they made an agreeable musical sound. The whole was gracefully framed in an oblong box. It was a provocative object which would have set up a long train of thought and feeling in me if at the moment the dealer hadn't interrupted my contemplation saying authoritatively:

"This artist is interested in the plastic mobility of the sculptural mass."

I recognized this as talk for the client. It is suitable, scientific-sounding jargon which pretends to give an explanation of a work of art. Instead of being a beautiful esthetic fact, with its own intrinsic meaning, the sculpture becomes a "problem" similar to the scientist's problem, and seems therefore to have some possible end other than purely esthetic. This makes it all right.

But the statement is patently nonsense. Plastic, from the Latin, means moulded. What then is "moulded mobility"?

And what are such terms as "color action" "volume manipulation" and "two-dimensional design" when isolated from their historical and esthetic contexts?

The history of modern painting has been recorded in ever tautening lines of simplification. Every movement since Impressionism has stressed the need for definition. The trend has been toward analysis: Each step since Cezanne's analysis of structure, and the reductions thereafter, has been minutely documented. But the terminology of Cubism, for example, was a *logical abstraction from a general philosophy*. "Two-dimensional design" and "volume" were not singled out as esthetic qualities in themselves suitable for evaluation, as they are today.

Art critics of earlier periods were reluctant to use technical routines. Roger Fry when he wrote on Cezanne, made broad generalizations first, re-examined them in detail, and finally analyzed individual paintings. Baudelaire, when he wrote his final essay on Delacroix, summarized his task in clear, precise language. "The important thing for me to do here," he said, "is to seek for and to try to define the characteristic quality of Delacroix' genius; to seek to discover in what it is that he differs from his illustrious predecessors, while equalling them, and finally, to show as far as the written word is capable of showing, the magical art . . ." Jules Laforgue, the young poet and critic, wrote about the impressionists with warmth, precision, and a speculative liberty rarely equalled since.

Today, we tend toward a mean academicism which isolates but never synthesizes. I have heard students analyzing paintings in terms of color action, and dynamic interaction of forms and space, and never once question the essential symbolic meaning of a painting. The important question: why was it done in the first place? seems to have dropped

out of the syllabus. The language of art evaluation has been debased.

In my opinion, it has been debased primarily by the notion of *utility* in art. Critics cited above did not succumb to the idea of a work of art as "useful."

But we have. In the United States, the source of utilitarian theory is in the classroom. Young artists are freighted with design theory and they are supported by a wide network of institutions that benevolently strive to erase the barriers between the fine and applied arts—never to the advantage of the fine arts. In general we have no use for the useless. Even 57th street merchants tend to find justification in applying the works of their artists to useful projects—murals and sculpture commissions and so on.

Ironically, the American artist, despite the society, maintains a romantic, purist concept of the artist's function. Most artists believe in the humanistic conception of the fine arts. They have convictions parallel with those of the man of letters. Allen Tate, for instance, who defines the poet's function thus:

"He must do first what he has always done: he must recreate for his age the image of man, and he must propagate standards by which other men may test that image."

Yet, most department heads and museum officials like to think that the artist should "fit into" the needs of an industrial society, that he should, as the oft-quoted cliché goes, "meet the challenge of society."

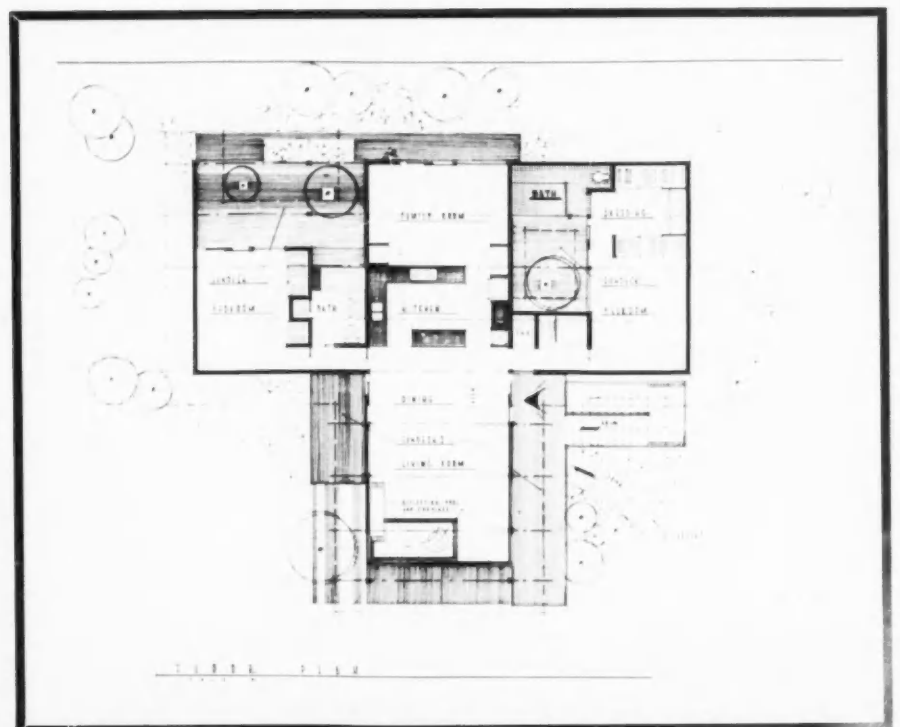
In certain art schools, the inroads of industrialism have created attitudes that I consider nothing short of scandalous. Two years ago the head of a large university art department boasted to me that 85% of his students were "placed" in industry—and he considered that the proof of the quality of his department. Four years ago when an art institute began its four-year degree program it wrote in its prospectus a hair-raising summary that I now quote:

"Opportunities unlimited sum up the prospect for today's young artist-designers in America . . . The great artists are always the applied artists of their time . . . Everyday purposes change from period to period and it is the artist of sensitivity whose horizons have been sufficiently widened by training and thought to permit a grasp of the manifold needs of society who meets the challenge. We believe that all aspects and manifestations of art come within our ken; that its pure and personal expressions as in forms of painting, sculpture and other media are at one with the everyday and social expressions of design as related to industry, commerce or architecture . . . We acknowledge a concept of beauty that is inclusive of utility, holding that the ultimate test of art is whether it be fitted to its purpose . . ."

(Continued on page 28)



HILLSIDE HOUSE DESIGNED BY RAUL F. GARDUNO





The site is a steep hillside lot in Los Angeles, with groupings of acacia, and pine trees at the rear portion. Access is from the street below.

The trees, the north and northwest view, and prevailing breezes from the northeast dictated the location of the house. The house, comprising 1,600 square feet with 500 square feet of usable sun decks, is supported by ten steel columns and cantilevered on a rigid steel frame out from the hillside literally at tree-top level. The steel frame in addition to permitting great flexibility in planning and design, separates the house from the natural grade, keeping grading to a minimum and completely eliminating the necessity of retaining walls.

Entrance to the house is through glass sliding doors. The living area, which separates the two bedroom wings with their respective bathrooms, is composed of living room, dining area, kitchen and family room.

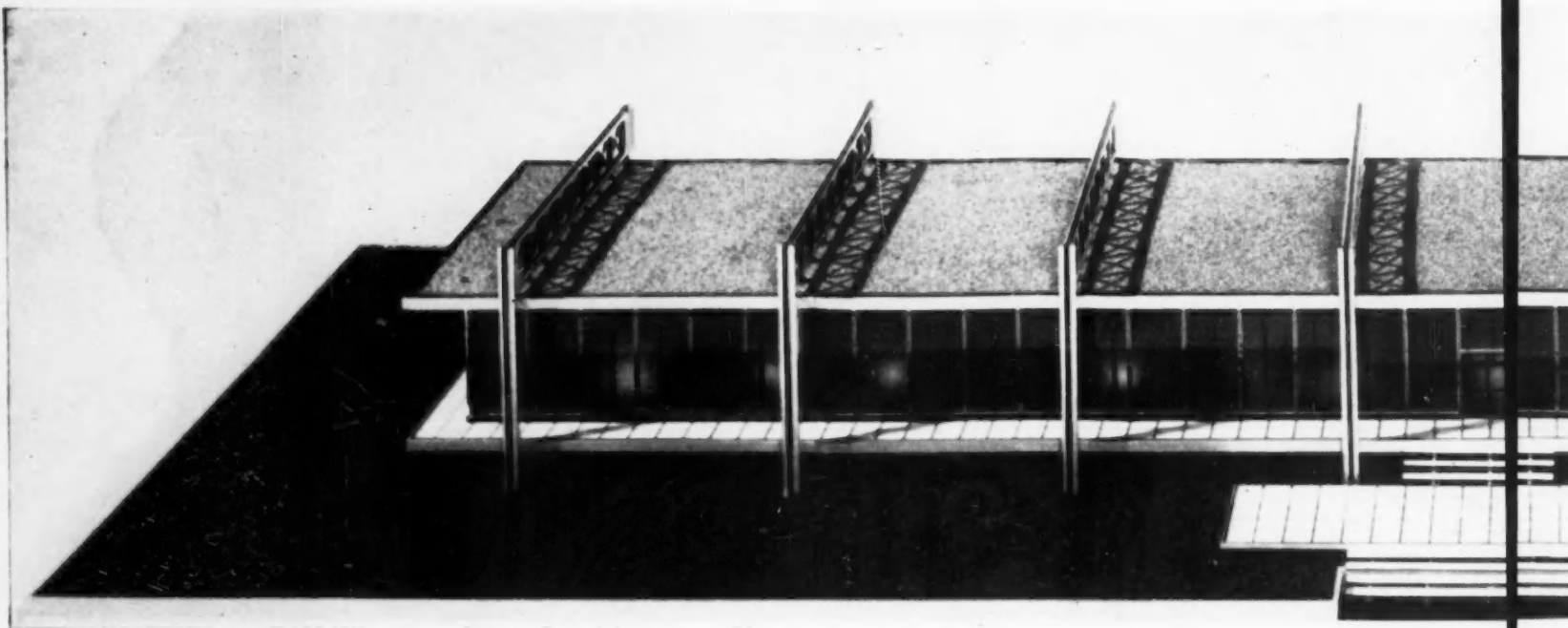
This living area, which is cantilevered 12 feet, is oriented to both the city view and the prevailing breezes. The master bedroom and bath, completely enclose a private sun deck with a pine tree growing through the deck. The second bedroom overlooks the rear of the lot with two large trees growing through its sun deck.

The structure is a rigid steel frame supporting 4 by 14 select structural wood girders at 6 feet on center. The floor is of 2 by 4's on edge laminated with 20 penny nails at 18 inches on center; the ceiling, wood post and beam with 2 by 6 inch T and G. Finish materials are vinyl and carpet flooring, texture 1-11 siding, $\frac{5}{8}$ inch drywall, and $\frac{1}{4}$ inch polished plate glass walls.

All cabinets are walnut with ceramic tile counter tops.

Heating is by forced air unit; and the entire house is insulated with 1 inch rigid insulation over the T and G ceiling, and rock wool insulation in all walls.





ADMINISTRATION BUILDING BY CRAIG ELLWOOD

Sketches of this structure first appeared in *ARTS & ARCHITECTURE* in March, 1961. At that time the building was shown in its preliminary concept of 6,000 square feet.

Originally, the building was designed to serve as administrative offices for the Acme Metal Molding Company. Since then, however, Acme and Arcadia Metal Products have merged operations under Northrop Architectural Systems and the building has therefore been increased in size to 8,000 square feet.

The narrowness of the building in depth was governed by site conditions. Site width is 425 feet and depth is shallow because of the location of factory facilities behind the building. The building is thus an elongated rectangle, and being modular, the square footage increase was simply made by the addition of two 30-foot bays.

The structure was conceived as all-aluminum and the new plan and the photographs of the model show the design as it has evolved from the original concept.

The structure shown here utilizes standard aluminum sections in structural members. Trusses and columns are constructed of aluminum bars, angles and plates. Bars are finished black, angles and plates finished natural.

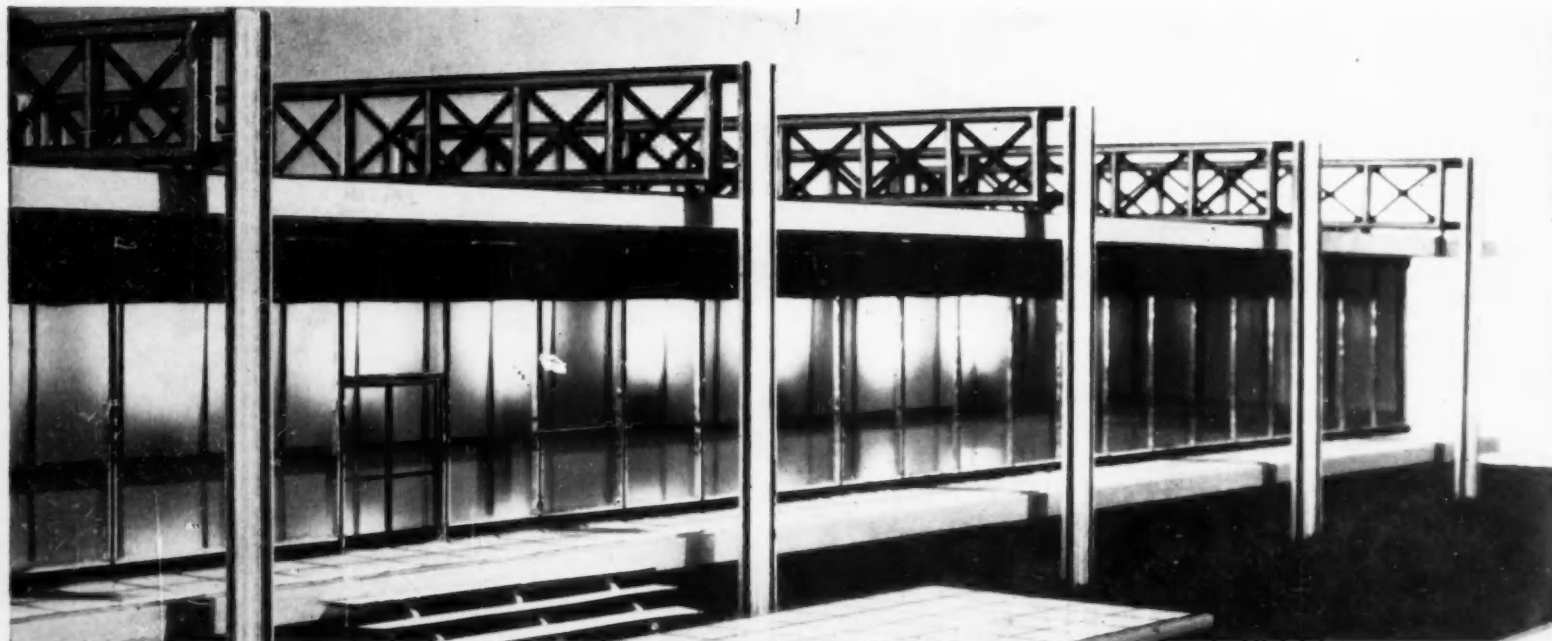
Structural design is unique in the fact that the stability of the upper chord of the truss was analyzed by using formulae for elastic stability developed

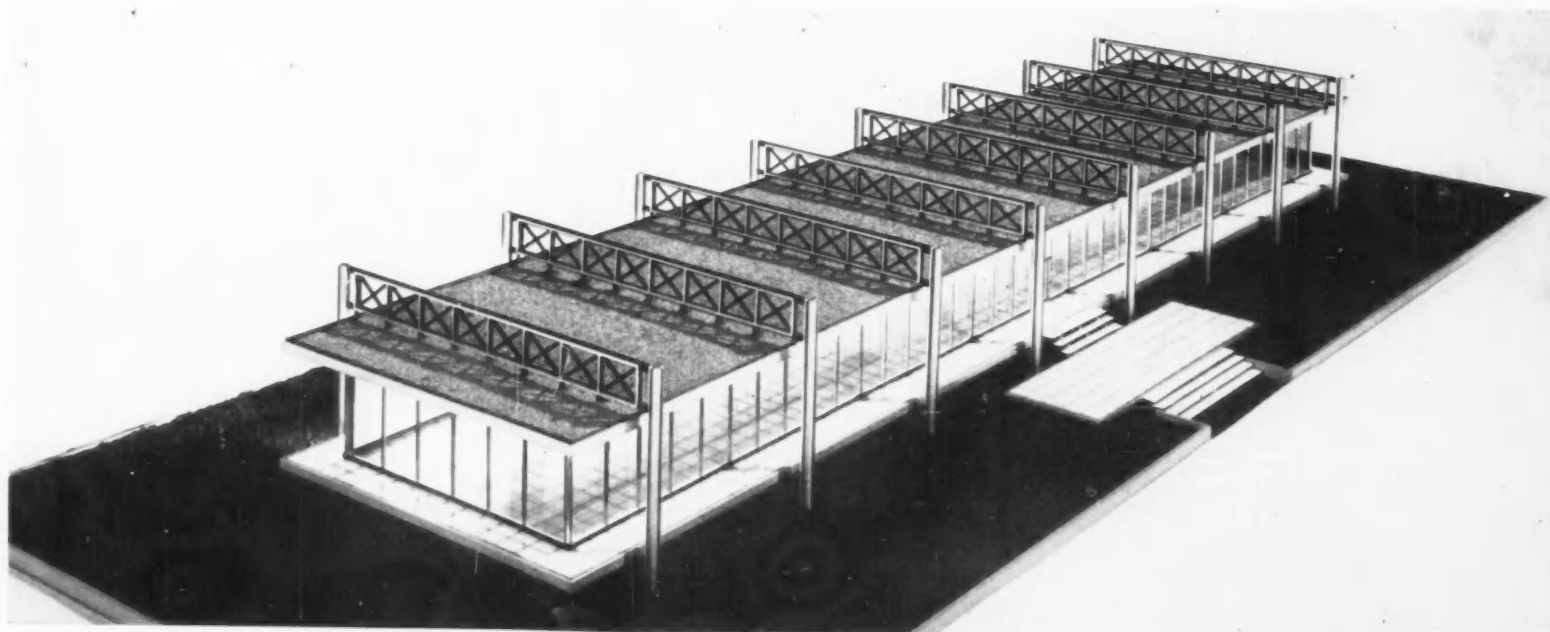
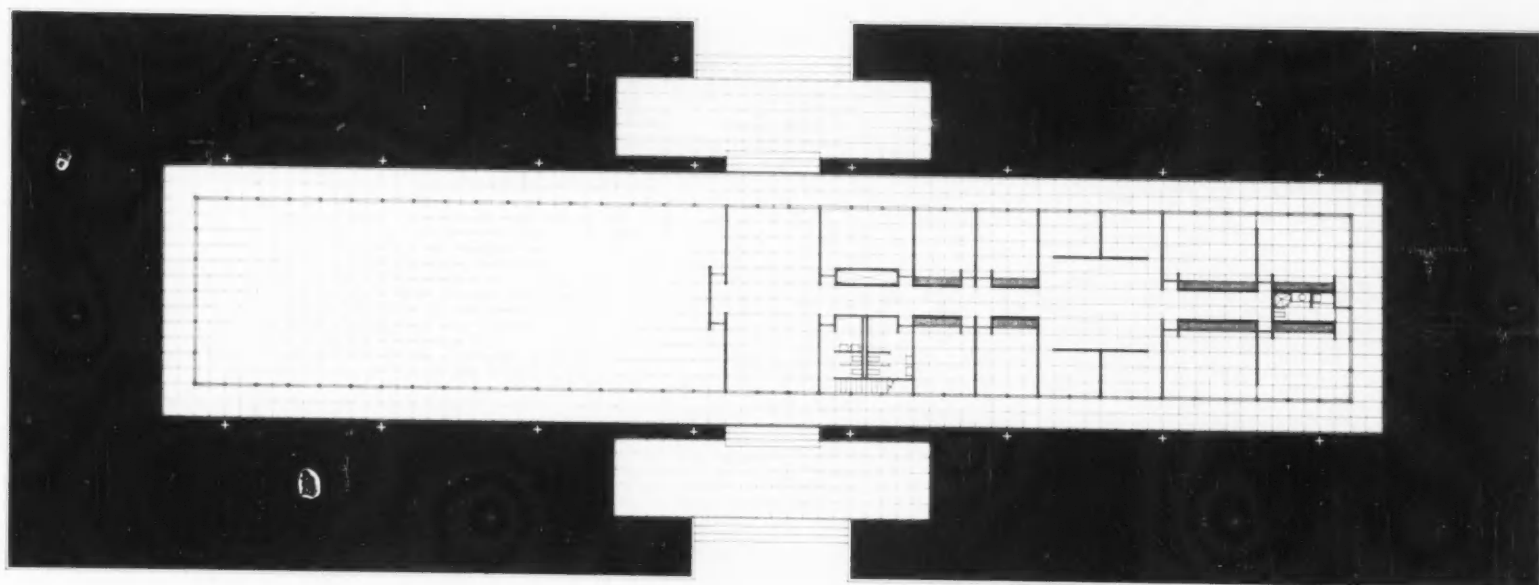
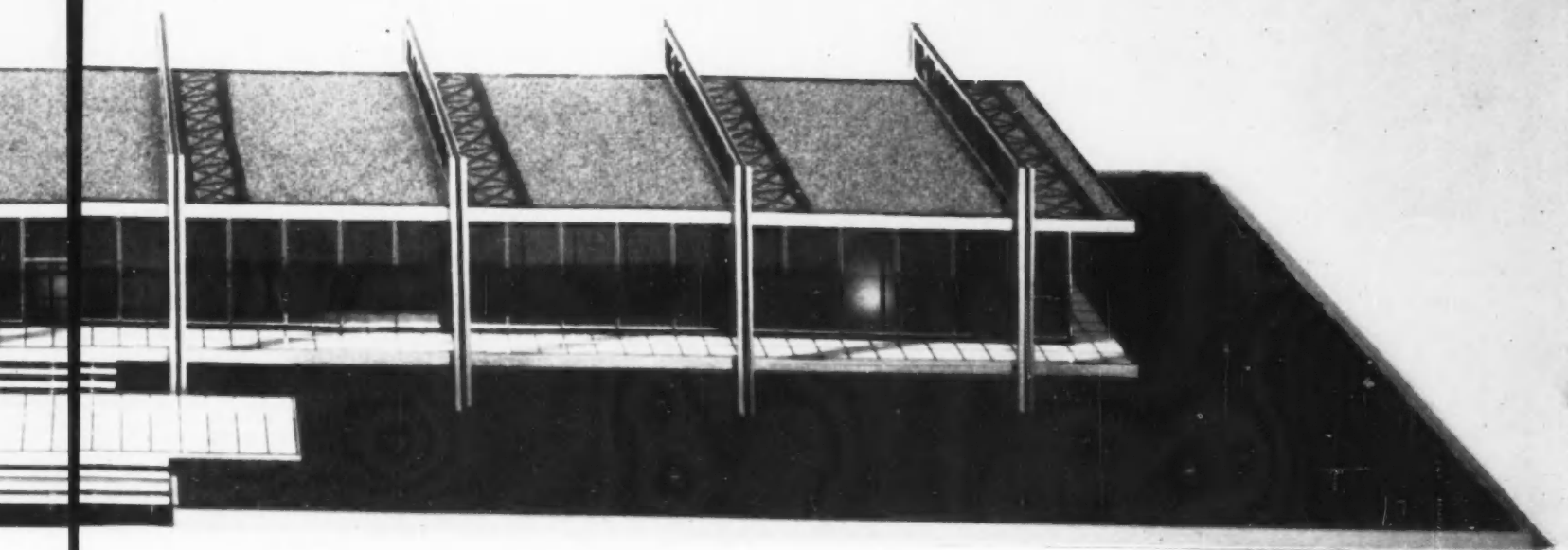
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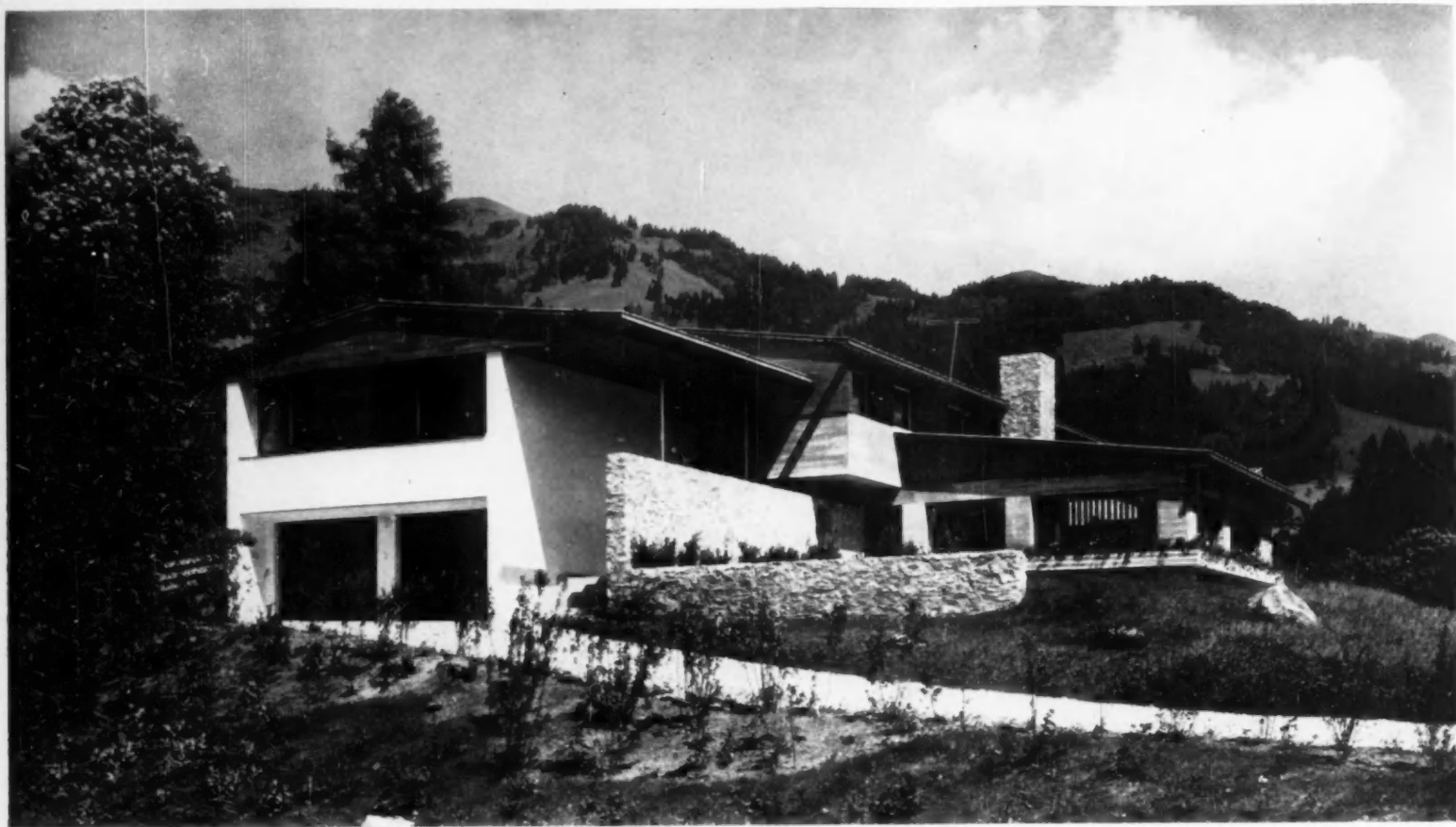
J. E. LOMAX, ASSOCIATE

NORM ROSEN, CONSULTING ARCHITECT

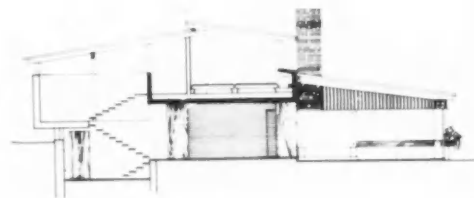
MACKINTOSH & MACKINTOSH, CONSULTING ENGINEERS





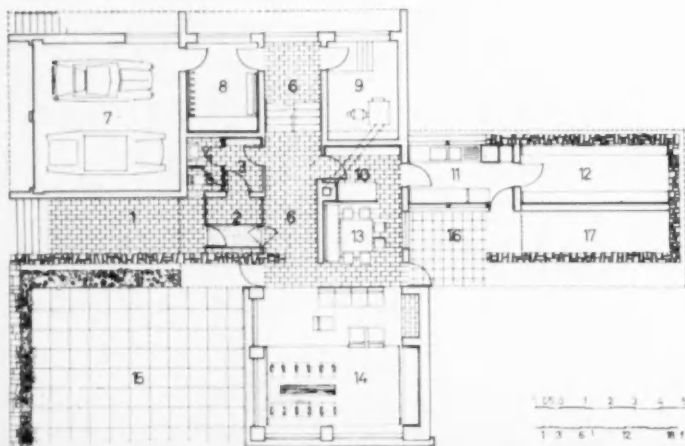


COUNTRY HOUSE BY WILHELM STIGLER JR., ARCHITECT



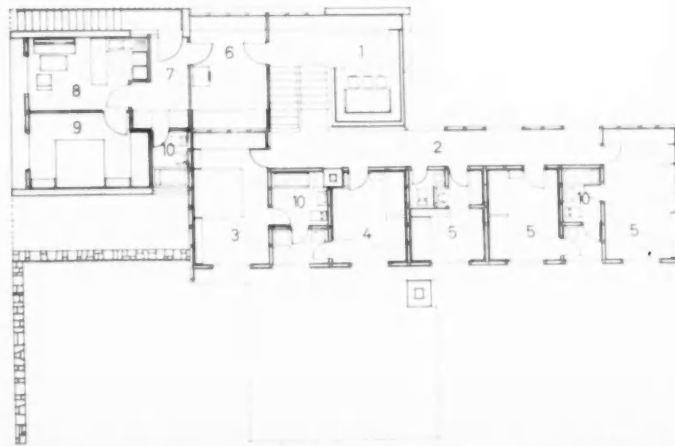
LOWER AND LIVING LEVEL

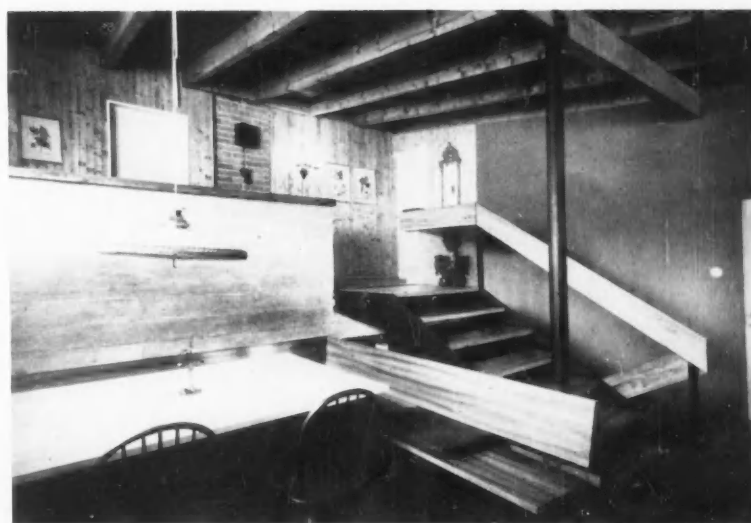
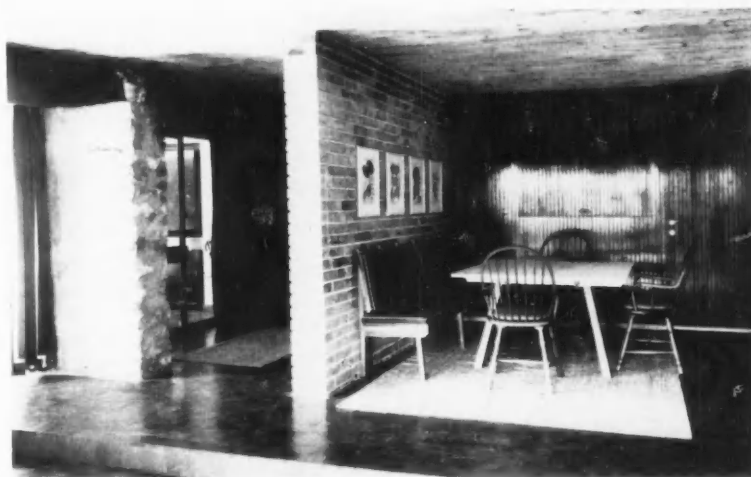
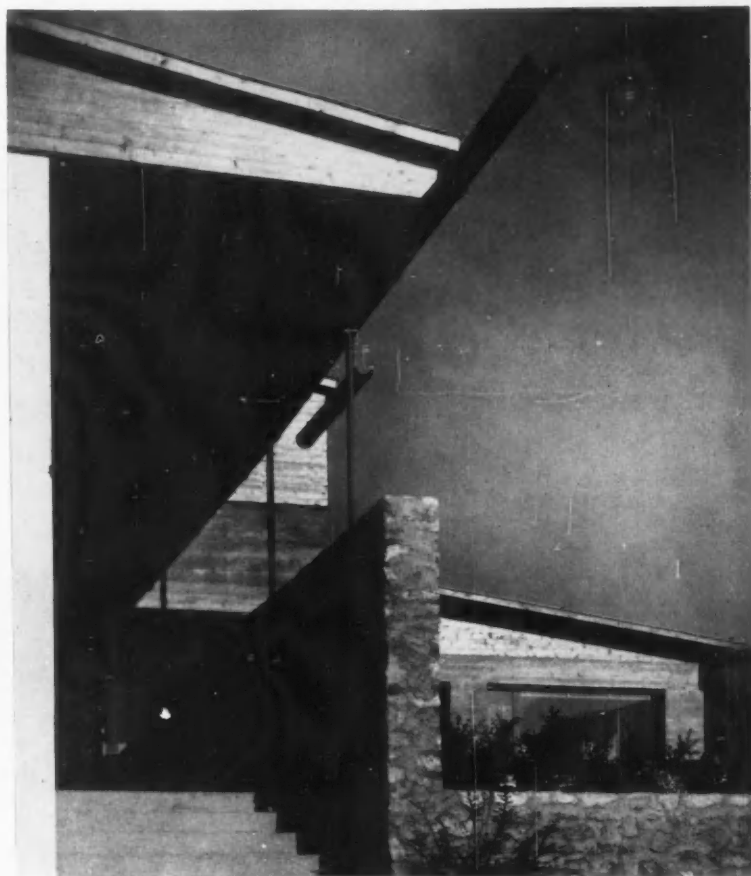
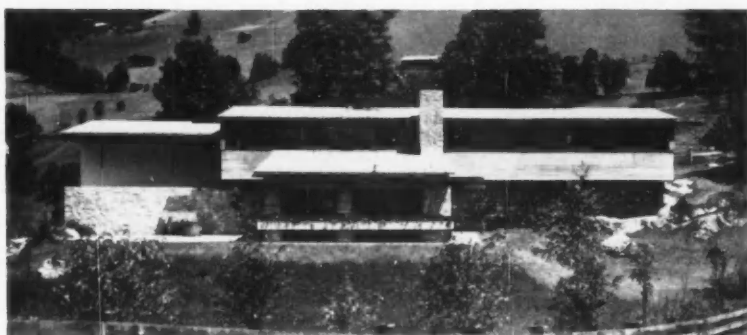
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|-----------------|--------------------------|
| 1. COVERED WALK | 10. SERVICE, PANTRY |
| 2. ENTRY | 11. KITCHEN |
| 3. WARDROBE | 12. FOOD STORAGE |
| 4. LAVATORY | 13. DINING |
| 5. TOILET | 14. LIVING |
| 6. HALL | 15. SUNDECK |
| 7. GARAGE | 16. OPEN BREAKFAST PORCH |
| 8. SWIS | 17. SHOP |
| 9. HEATER | |



UPPER AND SLEEPING LEVEL

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|-------------------|-----------------------|
| 1. PLAYROOM | 6. LAUNDRY |
| 2. GALLERY | 7. SERVANTS ENTRY |
| 3. MASTER BEDROOM | 8. LIVING (SERVANTS) |
| 4. CHILDREN | 9. BEDROOM (SERVANTS) |
| 5. GUESTS | 10. BATH |

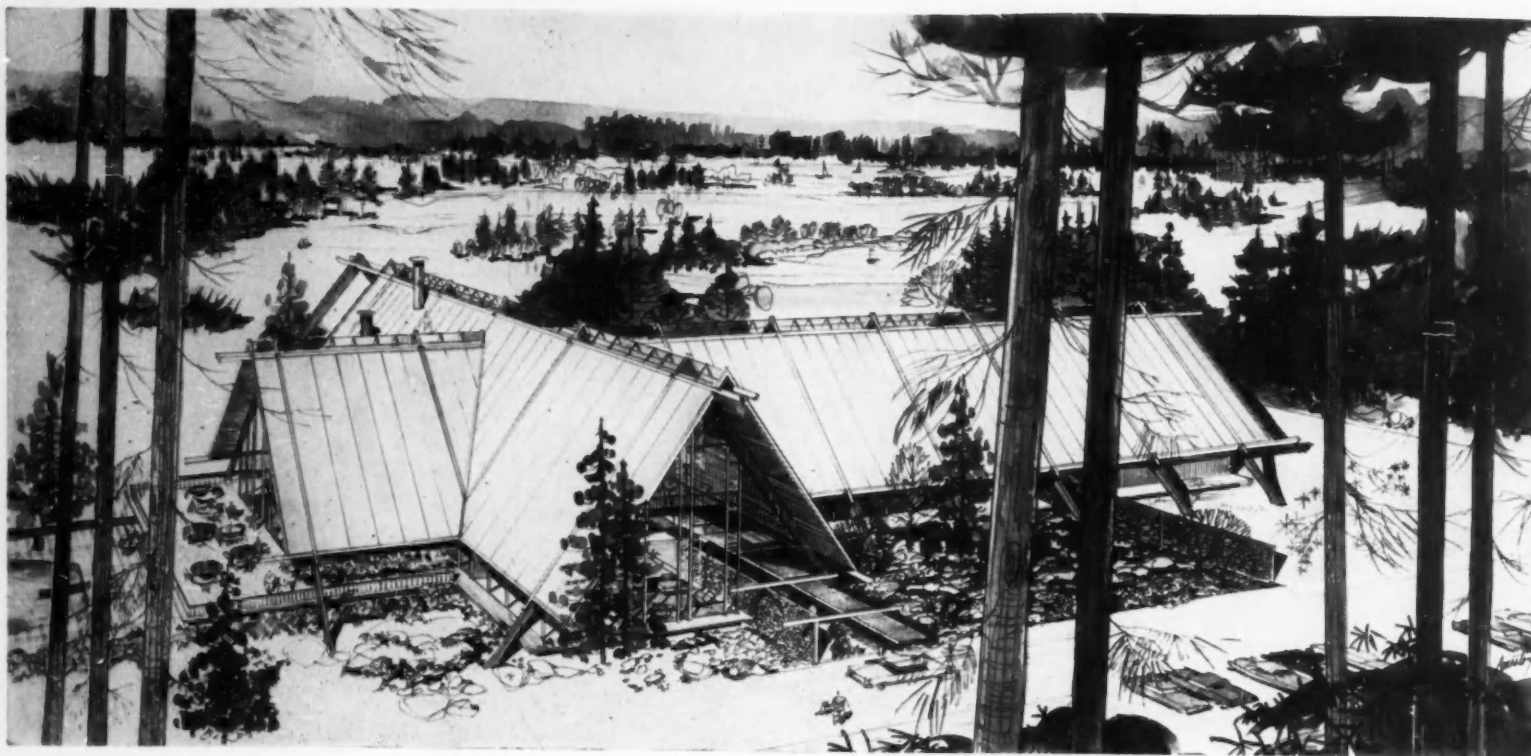




This vacation house, in a skiing resort in the Austrian Tyrol, was designed for a family of four who planned to use it all year around during the week-ends and holidays, and also wished to accommodate several guests.

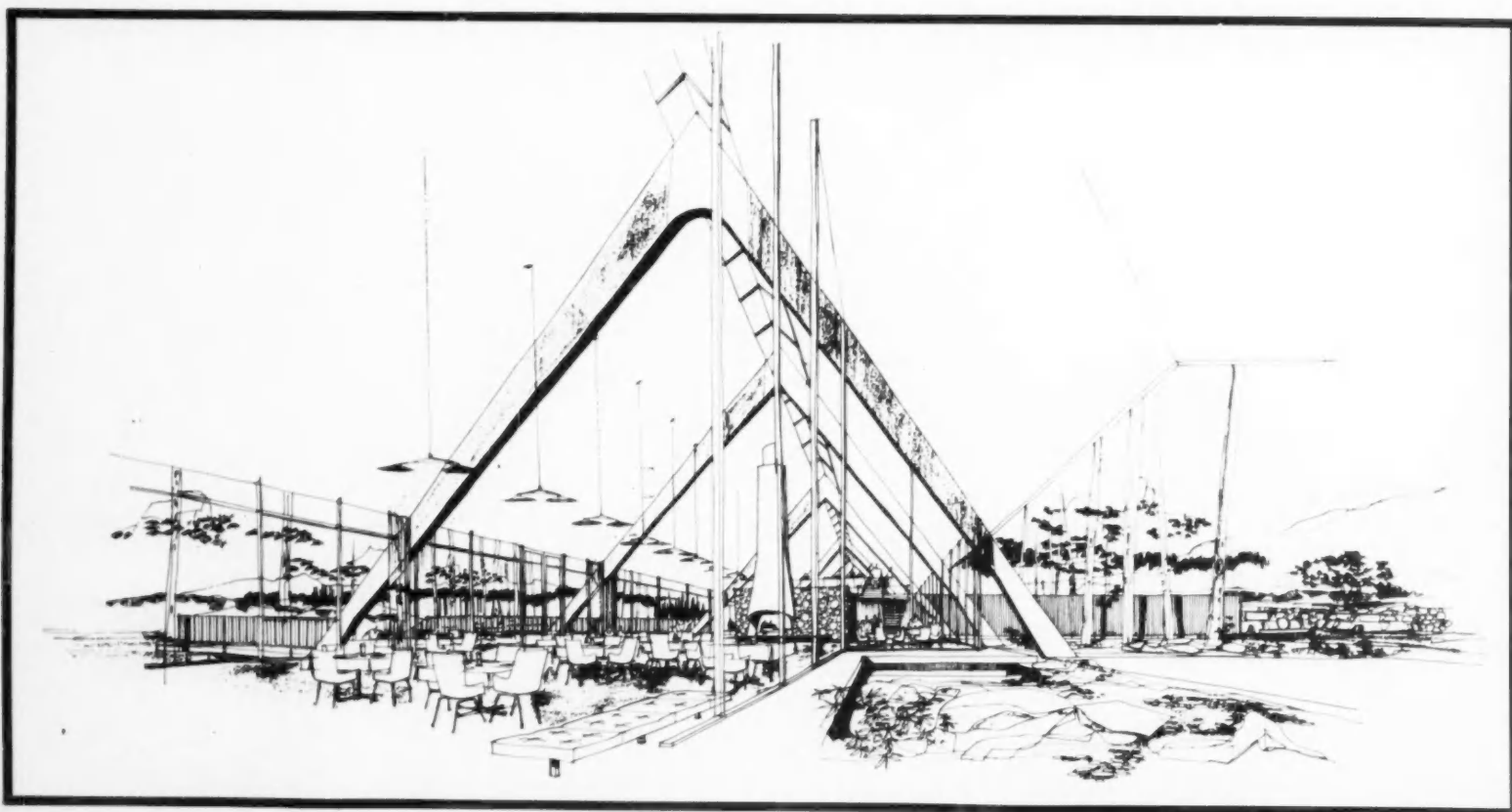
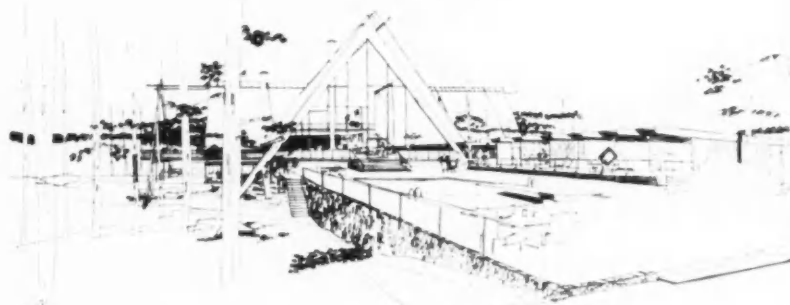
The site, at an altitude of 2000 feet, is at the foot of a small mountain, surrounded by higher ranges, with several century-old farm houses in the vicinity. In order to obtain maximum view and sunshine from all sides, the house was conceived as a split-level structure with the living spaces on the lower level and the sleeping rooms on the upper floors, and a playroom for the children between the living and bedroom floors, connected with the three levels. Thus almost no space is wasted for traffic purpose only. A 32" x 32" module was rigorously followed with posts and beams set upon grid lines intersections. Provision was made for direct access to the ski-dressing room from the garage. There are permanent housing facilities, separated from and yet part of the house, for a caretaking couple.

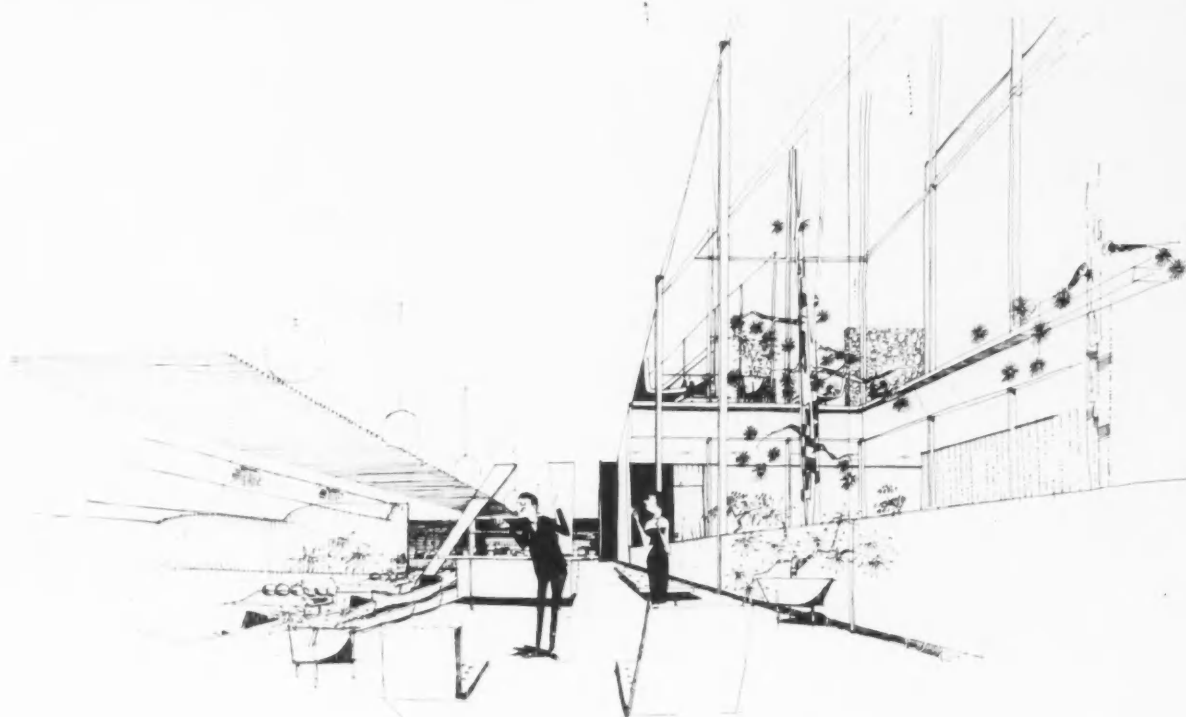
The materials used are natural fir and stone from the site, white brick walls, natural unstained concrete, steel frame doors and windows, thermo-pane insulated glass to give protection during the long, severe winters. The floors are ceramic tile in the living areas and plastic tile in the bedrooms. The heating system is radiant heating.



COUNTRY CLUB BY

RICHARD DORMAN AND ASSOCIATE ARCHITECTS



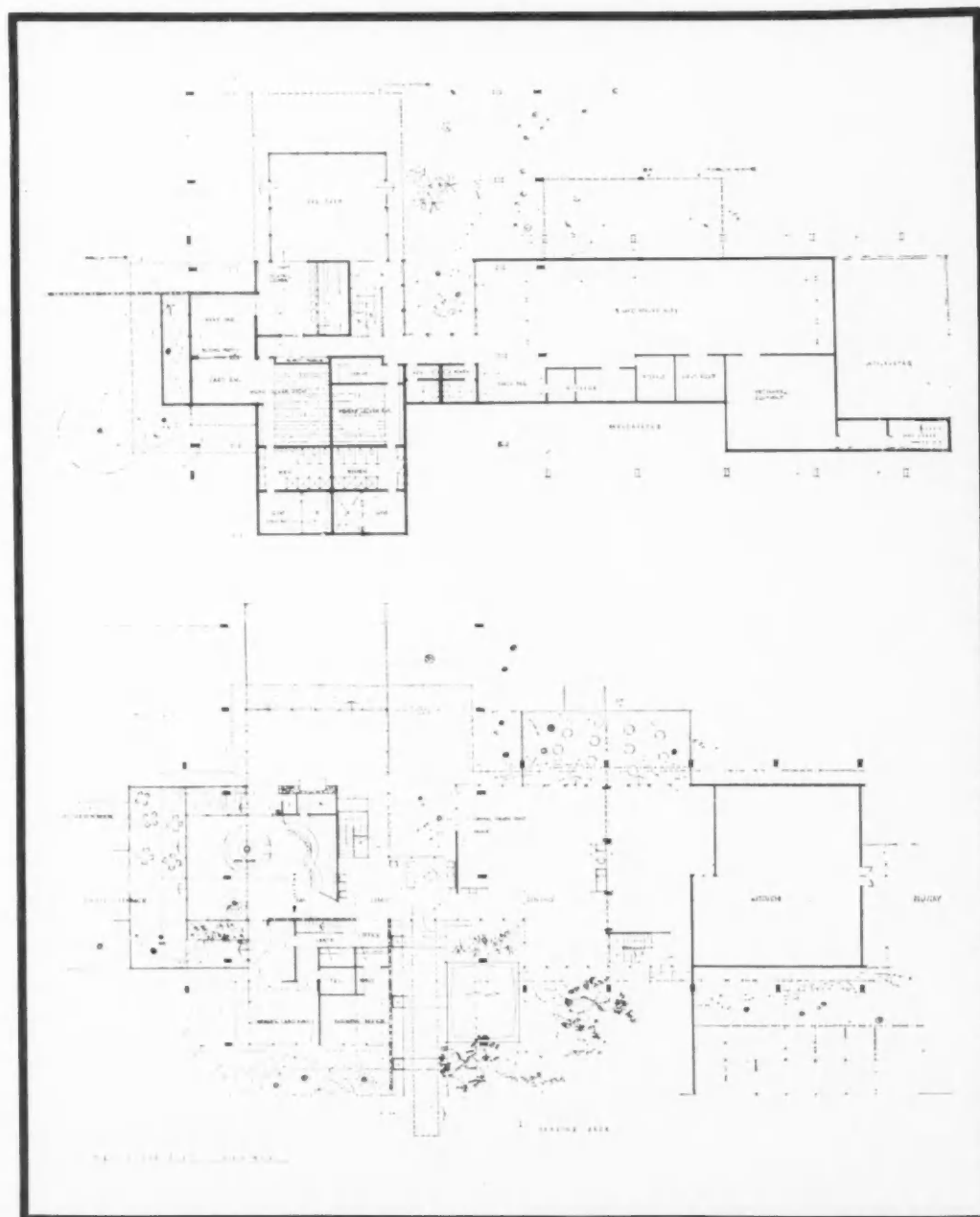


Grass Valley is located two miles from Lake Arrowhead in its own secluded valley. The new clubhouse will overlook the 40-acre lake.

The facilities will include swimming pool, cabanas, child care center, beauty and barber shop, grouped around the pool area among the trees. Other facilities will include a six-lane bowling alley, men's bar and grill, pro shop, and steam and locker rooms on the lower level. The middle level will have the main dining room, banquet space, kitchen, bar, administrative offices, main lounge and card rooms. These will be augmented by three large wooden decks interspersed with numerous garden settings.

A hung balcony within the structural frame will provide a third or upper level with card rooms and banquet areas. A floating balcony over the main bar will provide a more intimate cocktail area with a view through the glass open end of the A frame.

The building is cruciform in shape, designed as an A frame spanning 56 feet on a 25-foot module. The frame bents will be of steel, plastered to a sculptural form as a contrast to the natural wood ceiling and redwood paneling throughout. Other materials are stone masonry, exposed beams, bright colored panels and detailing in redwood. A continuing skylight will transverse the ridge of the gabled roofs utilizing the two slopes to indicate two distinct slabs with sky at the center and lower portions of the rooms.



SITE

The site is located in a densely populated urban area, directly south of San Francisco. The general site is on a steep hillside rimmed by residences limited by this natural obstacle. So located, the school enjoys a wonderful view to the city and ocean but is exposed to damp, cold prevailing winds. Access is quite limited and no provision for expansion is possible.

REQUIREMENTS

To construct a six-classroom, one-kindergarten primary school with multi-use room, administrative unit, and dependent facilities. Problems of vandalism and maintenance are serious factors. Project constructed under the California State Program with limited funds available.

SOLUTION

With playful forms and small-scale spaces, to provide a fitting educational environment, stimulating to the mind and spirit of primary grade children.

School functions are compactly planned within a simple rectangular package, readily controlled and well protected from both vandalism and the elements. At the same time, this simple plan is given real life by the play of barrel vault ceilings and by many pleasant surprises of space, form, light, and color.

TYPE OF CONSTRUCTION AND MATERIALS

Roof: Reinforced concrete precast thin-shell barrel vaults, precast concrete bents.

Roofing: Built-up roofing with aluminum coating on vaults.

Floor: Concrete slab on grade, colored concrete finish.

Walls: Reinforced concrete block, steel sash and glass.

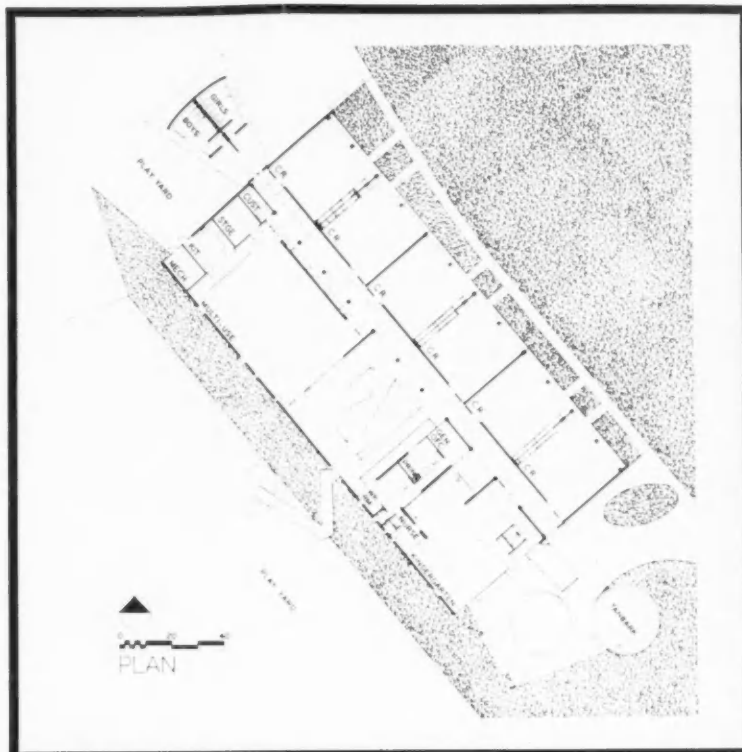
Cabinets: Douglas Fir Plywood, sliding doors.

Acoustical Treatment—Acoustical plaster. Pegboard, tack board and chalkboard in classrooms.

MECHANICAL SYSTEMS

Classrooms and Administration—Radiant heating installed in floor slab, natural ventilation. Concentric ring lighting fixtures.

Multi-use room and Kitchen—Heating unit providing forced warm air distribution. Natural and mechanical ventilation. Concentric lighting fixtures.



TWO SCHOOLS BY MARIO CIAMPI, ARCHITECT

PAUL W. REITER, ASSOCIATE ARCHITECT

The basic object of the community was to construct an elementary school which could be utilized for educational activities and also be incorporated into the total recreational program since it is an integral part of the city park. The basic intent was to create small clusters of small classroom units around intimate courts and then to relate the four-room cluster around larger courts. The larger courts are to be utilized for special activities such as entrance courts, lunch terrace and play court, and special gardening and service court. A multi-use unit was placed in a central position so that it would serve as a common meeting area, central to all facilities and could be used both for indoor and outdoor activities. The arrangement of facilities on this basis was further motivated by a desire to fragment the program into a number of small courts and units, thus creating the impression of a small village. Provisions have been made for protecting the courts of the school building by the introduction of wind and vandalism screens to protect and define the outer space.

The program required provision for educational facilities for kindergarten through sixth grade, to include the following:

12 classrooms

1 kindergarten

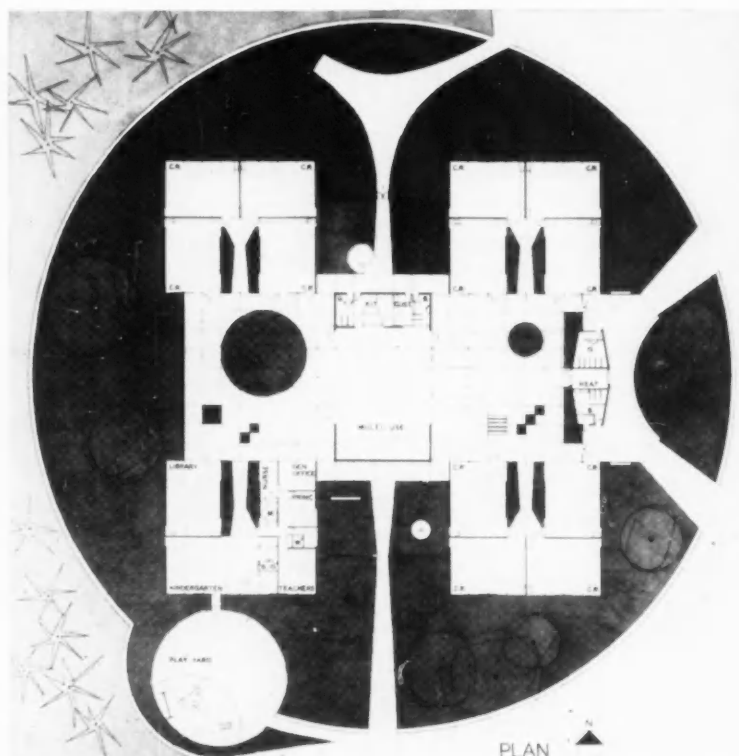
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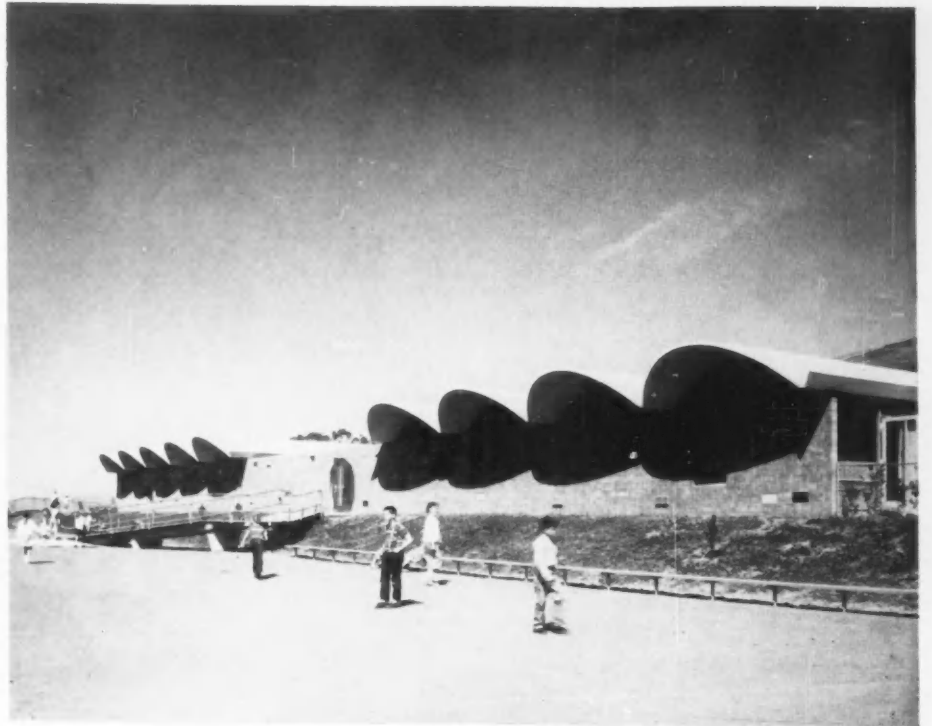
Administrative unit

Multi-use room

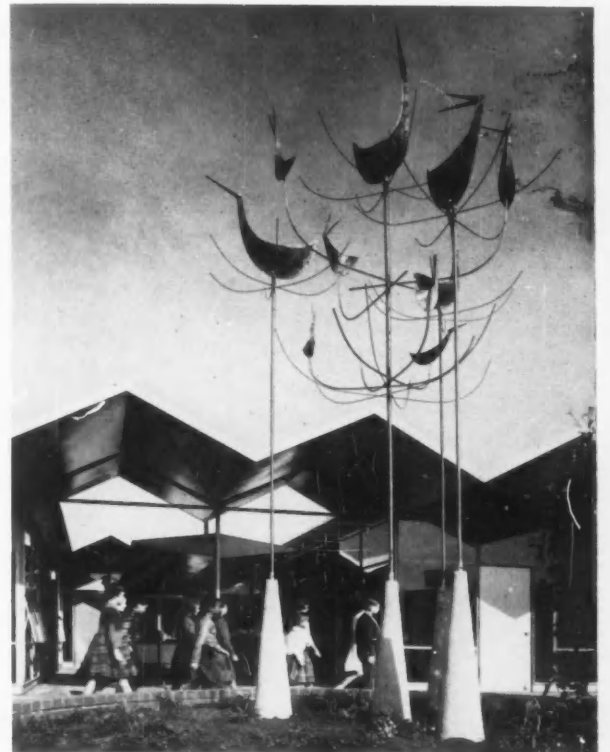
Dependent facilities—the school is to be constructed as a part of a city park. Joint use of facilities will be provided with the park.

A plywood folded plate roof, supported in large part by the tubular mullions is the prominent structure feature, and lends itself to the light, open garden pavilion atmosphere.

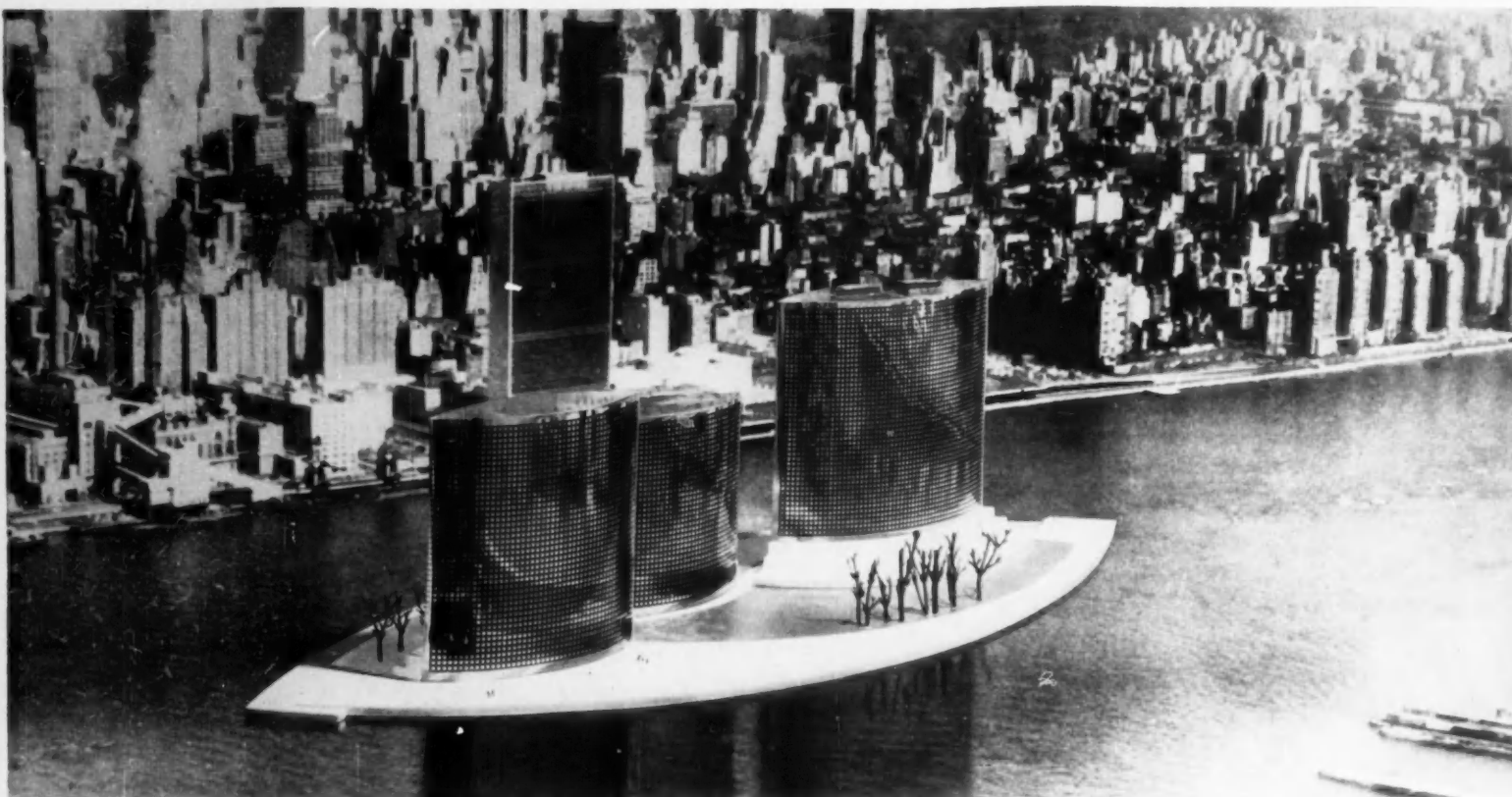




PHOTOGRAPHS BY RONALD PARTRIDGE



PHOTOGRAPHS BY KARL H. RIEK



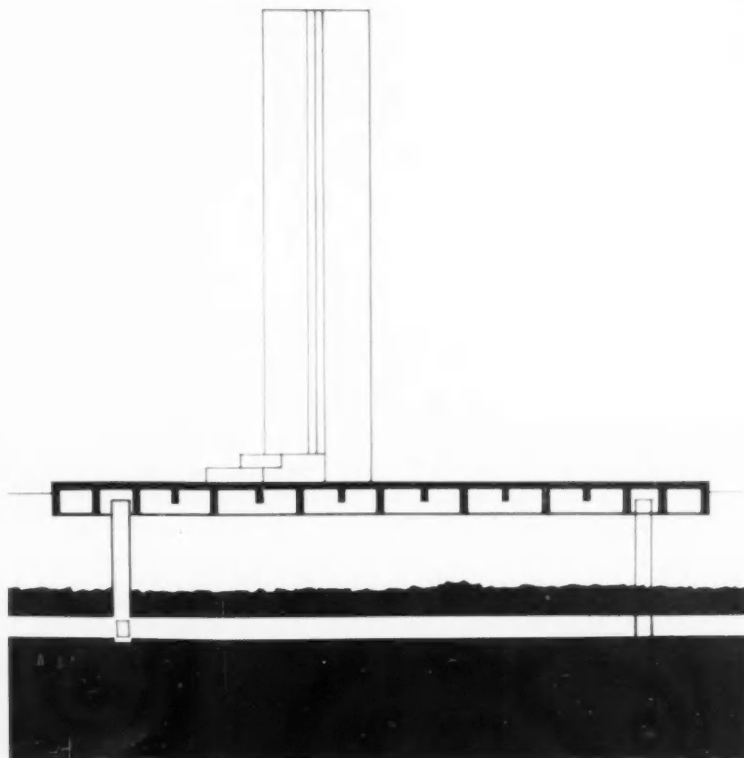
NEW YORK SEA PARK BY WERNER MUELLER, ARCHITECT

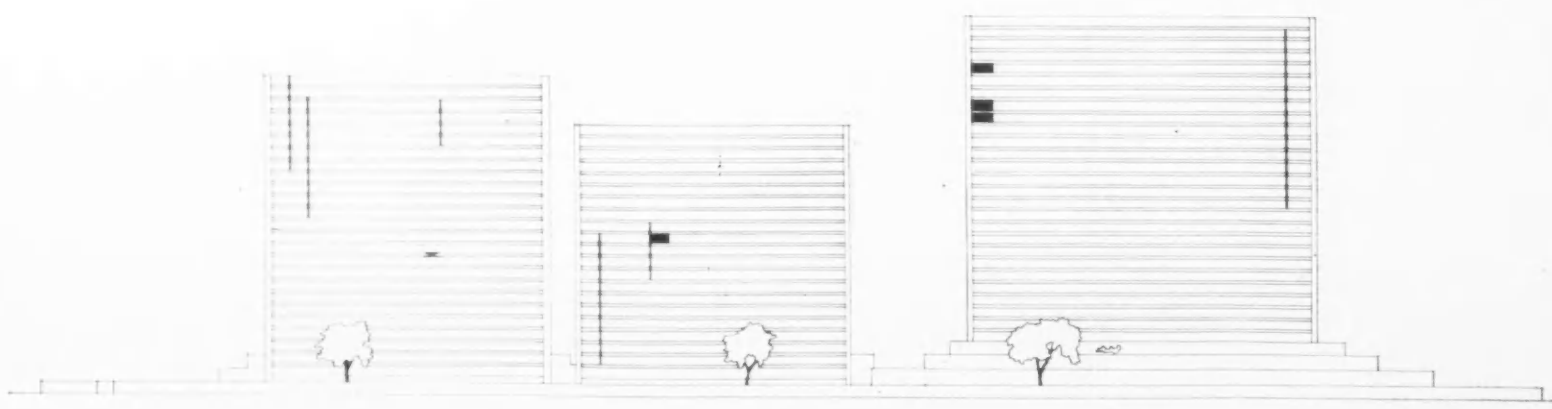
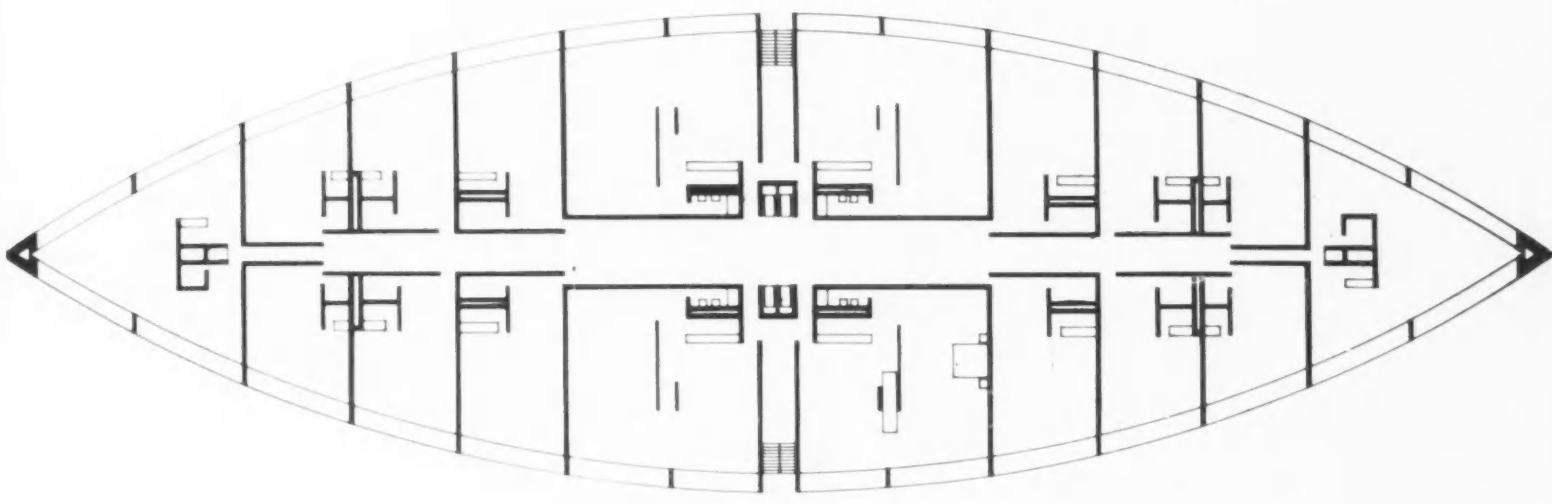
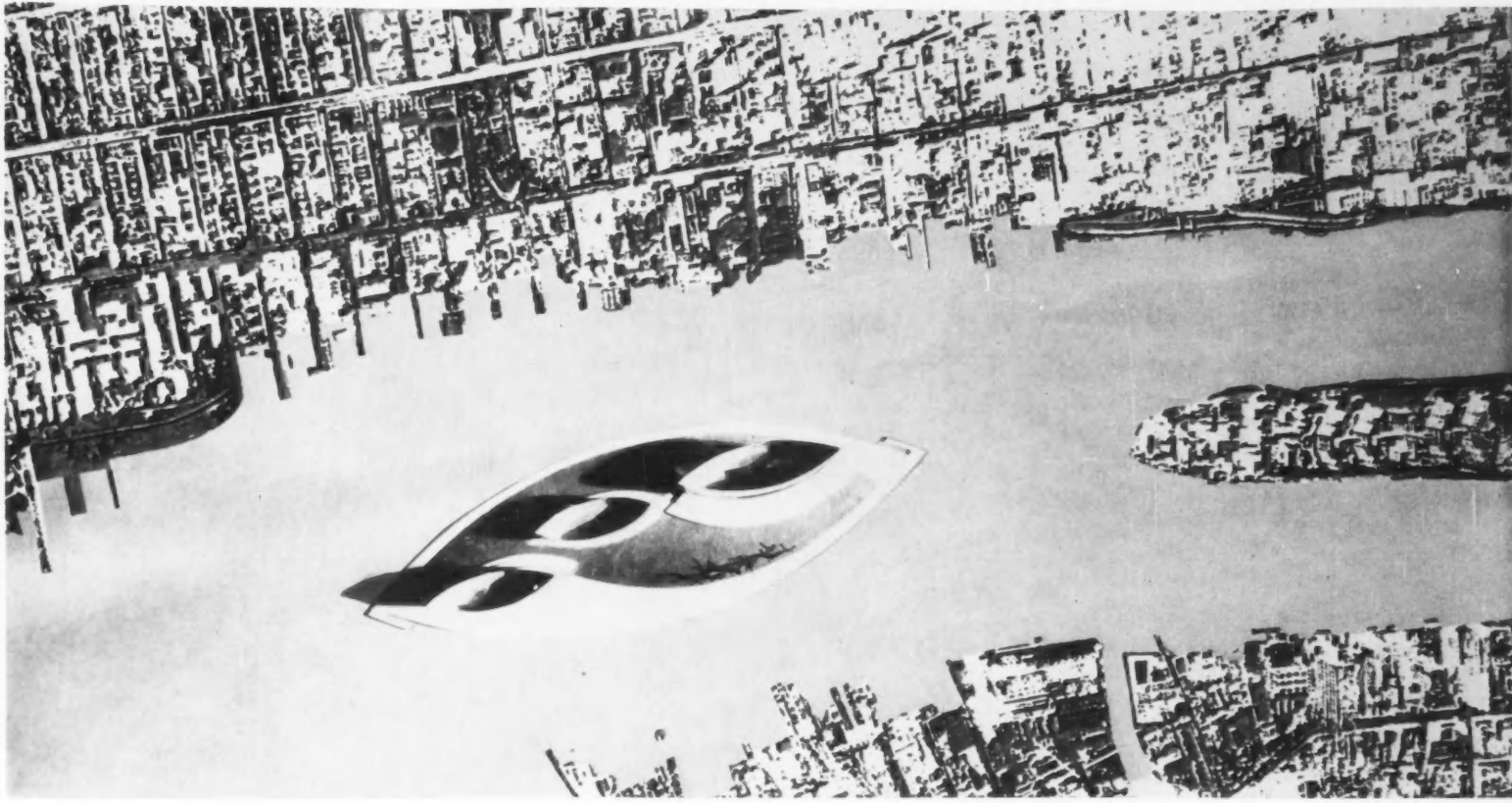
It is agreed that living in the city has become unpleasant. It is an unhappy fact that planners foresaw today's situation some thirty years ago. Then, Le Corbusier proposed the Voisin Plan for Paris in which a number of high glass houses were proposed to replace the old center of the city and immense parks were projected between them.

Today there is an urgency and very little choice, and we must now undertake to do something about the city. It is obvious that we cannot afford many more errors nor can we afford to sit and do nothing. In this project for New York, an attempt is made to use the coastal advantage to the full. The main problem is space, living space, a green belt far from noise and traffic. All this only the sea can offer. Therefore this proposal to build an island by the sea.

The island should be fixed on posts, floating in the middle of the East River, away from all traffic, to offer to approximately 2000 people living space, large green areas, shops and restaurants, accessible by boat, and by helicopter, and also by car: an elevator goes down to the existing underground tunnel that leads directly to the island where cars can be parked in underground areas.

The tremendous supporting power of the water is strong enough to permit the construction of normal height buildings on a hollow platform. Store and installation rooms are projected in the hollow space of the island platform.—**Werner Mueller.**





ADMINISTRATION BUILDING—CRAIG ELLWOOD*(Continued from page 18)*

by the engineer, S. Timoshenko. Web elements of the truss not only serve as web members and as hangers for joists, but also as devices to give stability to the upper chord.

Since construction of the model, research with the aid of Acme-Arcadia engineers has resulted in the revision of some of the standard aluminum components of structural members to designed extruded sections. This has effected reductions in both weight and cost.

This research and evolving process is continuing and it is hoped this will result in the commencement of early construction.

QUALITY IN ART—DORE ASHTON*(Continued from page 15)*

While art schools are aiming for economic success in commerce and industry they are leaning on a language which in its ambiguity and shrewd abstraction supports their intention. The young artist who does not comply with curricula requirements that often includes compulsory courses in such fields as "layouts" finds himself out of place.

In 1956 authorities in higher art education compiled the "Report of the Committee on the Visual Arts at Harvard University." In the report, it was repeatedly stressed that "the distinction between the fine arts, applied arts and functional arts should be avoided in favor of their common denominator, contemporary design."

Their recommendations went accordingly.

"We propose courses in design fundamentals . . . to be followed by more specialized courses in various branches of design . . . In such a center, a student should become familiar with the characteristics and capabilities of materials employed in design:

metals, glass, paper, plastics, synthetics, ceramics, rubber, wood, fabrics."

The idea of the "fundamental laws of design" applied equally to the unique painting and the mass-produced armchair dominates the curricula in most schools today. Consider these typical course descriptions: From the Rhode Island School of Design: "Foundation design: a co-ordinated series of laboratory experiments with basic design problems of lines, area, form, space, color, motion, etc." Yale: "The foundation of all art courses is based on the practical exploration of basic design problems underlying and connecting all art production." (Notice the use of the assembly-line word "production.") A Yale description of a drawing course: "Graphic study of form in space, with emphasis on volume, structure, has been dropped in favor of the term three-dimensional design." This allows, of course, for adaptation to the needs of commercial art such as display.

Note in all the above catalogue descriptions the operative phrases "law of design." This language, borrowed from science and industry is the language of the market place. Where in all this practical experiment and production does the student learn the reasons why he paints or draws in the first place? Where is he given the philosophic, disinterested reasons for the existence of art? Do the educators who coin these impressive catalogue phrases really believe in "laws" underlying principles which "rule all art production"? Or do the practical considerations of institutionalized teaching protect them from the arduous task of establishing fresh terminology and more precise descriptions.

Perhaps a painting by Jackson Pollock can comply to certain of the fundamental laws of design. It probably has the time-honored qualities of balance and harmony. But can it really be adequately analyzed in floating terms of volume, structure, texture and then be related to the "other" arts? Some major painters might fail the test of the design-conscious school altogether, having passed beyond the theory and tradition which spawns the so-called laws.

Much of the confusion is the result of the powerful appeals of the theory that art must be broken down to its simplest components. This was done—completely and inexorably—by 1910. The need to identify fundamentals was authentic in pre-World War I days. A useful, revolutionary vocabulary for *that* time was generated by the vivid movements of the period.

The culmination of the cathartic movements in the pre-war period was the foundation of the Bauhaus. And the ghost of the Bauhaus stalks our academies today. The Harvard Report is a direct descendent of Bauhaus pronouncements. But with a difference.

For the guiding minds of the Bauhaus, the identification components were merely a means to an esthetically stated end, never the end in itself.

The Bauhaus was conceived in the modern spirit of the laboratory in a country where, it must be remembered, artistic academicism was rampant. It functioned as a laboratory in the best sense with unceasing experiments leading students to unorthodox, flexible speculations.

In the first Bauhaus manifesto, intentions were stated:

"The Bauhaus fights against artificial, insignificant work and dilettante applied arts, for work of quality." It was the contention of the founders that the artist could resume his role as citizen contributing in many areas. "Human achievement depends on the proper coordination of all the creative faculties. It is not good enough to school one or another of them separately; they must all be thoroughly trained at the same time."

Founder Walter Gropius was responding to the economic and esthetic conditions peculiar to post-war Germany. The Bauhaus was a protest to the orthodox German academy which passed arbitrary "art laws" to perpetuate a dead art. It was responsive to local conditions in that it was humanely oriented, trying to find answers to the artists' severe economic problems. Gropius wrote in 1923:

"Academic training brought about the development of a great

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art proletariat destined to social misery. This art proletariat lulled into a dream of genius and enmeshed in artistic conceit was being prepared for the 'profession' of architecture, painting and sculpture without being given the equipment of a real education."

He went on to define the artist as an "exalted craftsman."

For that period, the intentions and dreams of the Bauhaus were tonic. But see how these principles have been controverted. On the surface, it would seem they have been lifted wholesale. Bauhaus course descriptions were not so different from the ones listed above. In the first year Bauhaus students had two courses of study. Instruction in crafts, taught by both artist and craftsman, and instruction in what were termed form problems (Formenlehre). The latter were divided into three sections: observation (a study of nature and analysis of materials); representation (techniques and constructions) and compositions (theory of space, color and design).

But our American adapters conveniently forget that the Bauhaus was manned by serious, profoundly philosophic artists. It would be unlikely that so delicate a mind as Paul Klee's would have let his students emerge with the mere vocabulary of art and no notion of the grammar and greater vision.

Gropius himself stated in his literature of the Bauhaus that "forms and colors gain meaning only as they are related to our inner selves." And, although in his earliest statements against the traditional German academy, Gropius was generous to minor talent, he never acceded to the vocational idea to the exclusion of the philosophy of the finer arts.

Both Kandinsky and Klee taught at the Bauhaus. Kandinsky's generous, inspired concept of the role of the artist was actively projected. "The artist must have something to communicate," he said, "since mastery over form is not the end, but instead, the adapting of form to internal significance." If students were manipulating geometric shapes and static-dynamic relationships, they were also learning that no amount of balanced design can make up for absence of meaning. Kandinsky, who was the first to identify the significance of abstract art, understood and insisted on the necessity for disciplined and deeply reflected use of pure abstraction. Experienced minds, such as those of Kandinsky, or of Focillon who claimed that form signified only itself, were entitled to isolate pure form or design since they carried in their minds a *whole*. Theirs was not a utilitarian concept of art but an exalted and sacred view. And the language they chose to express their philosophies was generally precise.

Most of the terms used to designate modern form experience are derived not from Kandinsky's flexible, poetic lexicon, but from the language employed by later "concrete" schools of art, busily codifying at second hand what were once fresh artistic experiences. Theories of purity have been carried over, even into post-war II discussions. Here is an example of a purist's writing of recent vintage: "there is pure composition which is still a planar plastic in which rigorous abstract elements possess on the whole surface the same complete plastic quality. Positive-Negative. Form and color become one . . ." This restatement of principles dating back to Malevich is given its tone by the word "plastic" and the discovery that form and color can become one (Elementary discovery, one that Indians made long ago, for they have only one word for both).

Or here is a description by a European art critic:

"He joined the abstract movement at the time when painting made ready to dispose freely of its primary elements—line, form and color—and he adopted these classical elements in order to adapt them to the most varied exigencies imposed during the course of his evolution."

But the period when painting was *only* disposing of its "primary elements" has been over for more than twenty years. Our painters have long since disposed of these primary elements and traveled toward a complexity in their work that has yet to find terminology to cover it.

When will we brave the seas of confusion and confront the true problems for our students? When will we teach them that

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when painters "experience abstract forms" (in Kandinsky's words) there is more than a formal impetus, more than pure elements of line, form and color. When will we attempt a philosophy which supports the highest abstraction, and searches for the underlying symbolic meanings in contemporary art?

When the schools teach young people to analyze and label as if they were tinkering with engines, are they not succumbing to the mass-communication bias of our culture? Jacques Maritain has warned us: "A new eagerness for recipe and formula spares people the self-abnegation and the ordeals imposed by poetic creativity." The schools too often train the eye of the incipient artist to see the "use" of his art rather than its humanist significance.

In its deepest sense, art education is a part of the total humanist education, and should not be isolated in technical divisions as in those of business administration schools. I regard the subject Art in the curriculum as a part of the mosaic of humanist disciplines. It has been my experience that in schools where the humanities are taught with dedication, and where departments of art history and art were honored along with literature, philosophy and music departments as probing, academic departments, students have a deeper and more satisfying experience than they do in the mushrooming factories of art where the end is not learning for its own wonderful sake, but a piece of paper which will get them somewhere safe and sound in the competitive world.

Art then, is not different from the humanist disciplines that call into play man's imaginative faculties. And I can conclude with words from the concluding page of Susanne Langer's "Philosophy in a New Key":

"The continual pursuit of meanings—wider, clearer, more negotiable, more articulate meanings—is philosophy . . . Freedom of thought cannot be reborn without throes; language, art, morality and science have all given us pain as well as power."

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(351a) Herman Miller offers "Furniture for the Home"—a beautifully pictured booklet of household furniture designed by George Nelson and Charles Eames, and textiles by Alexander Girard. There are in addition eleven other pamphlets dealing in detail with Herman Miller's office, home and public areas furniture. Among these are the Comprehensive Storage System, and the Executive Office Group both designed by George Nelson; the famous Herman Miller Stacking Chairs by Charles Eames; and the Lounge Chair. Write to: Herman Miller Furniture Company, Zeeland, Michigan.

(371a) Contemporary Furniture for Offices and all Institutional Use: Open showroom for architects, interior designers and their clients. Display of furniture: Knoll, Lehigh, Herman Miller, Jens Risom, Robert John, Leopold, Albano, Stow & Davis, Steelcase, Shelbyville, Domore, Avalon, Costa Mesa. Seating: Brown-Saltman, Pacific, Crucible, Kasparians, Dux, Kevi, Johnson, Stendig. Fabrics: Arundell Clarke, Ben Rose, Isabel Scott. Accessories: Smith Metal Arts, Gifteraft, Peter Pepper, Qualiton. Nessen Lamps and Architectural Pottery. Manufacturers literature available. Carroll Sagor/Office Interiors, 8751 Beverly Boulevard, Los Angeles 48, California.

(383a) Knoll Furniture Guide—Illustrated 30-page brochure of the Knoll collection of contemporary furniture designs for residential and commercial interiors. Includes chairs, sofas, tables, chests, cabinets, desks and conference tables by internationally famed designers including Florence Knoll, Eero Saarinen, Harry Bertoia, Mies van der Rohe, Isamu Noguchi, Pierre Jeanneret. Knoll Associates, Inc., 320 Park Avenue, New York 22, New York.

(358a) Manufacturers of contemporary furniture, featuring the Continental and "Plan" Seating Units, designs by William Paul Taylor and Simon Steiner. Selected Designs, Inc., 2115 Colorado Avenue, Santa Monica, California.

(347a) A new abridged 24-page catalog, containing 95 photos with descriptions of dimensions and woods, is offered by John Stuart Inc. Showing furniture produced from original designs by distinguished international designers, it is a storehouse of inspirations. 50c John Stuart Inc. Dept. DS, Fourth Avenue at 32nd Street, New York 16, N. Y.

(385a) Norwegian Furniture: Complete collection of outstanding Norwegian imports. Upholstered furniture and related tables, dining groups, specialty chairs, modular seating groups. Teak and walnut; included in the collection is an outstanding selection of fabrics of bold contemporary color and design. Immediate delivery. For further information write Peter Wessel, Ltd., 9306 Santa Monica Boulevard, Beverly Hills, California.

(248a) Furniture: Paul McCobb's latest brochure contains accurate descriptions and handsome photographs of pieces most representative of the McCobb collections of furniture. Write for his reference guide to Directional, Inc., Dept. AA, 8950 Beverly Boulevard, Los Angeles 48, California.

• Catalogs and brochure available on leading line of fine contemporary furniture by George Kasparian. Experienced custom/contract dept. working with leading architects. Wholesale showrooms: Carroll Sagor & Assoc., 8833 Beverly Blvd., Los Angeles 48, Calif.; Bacon & Perry, Inc., 170 Decorative Center, Dallas 7, Texas; Executive Office Interiors, 528 Washington St., San Francisco 11, Calif.; Castle/West, 2360 East 3rd, Denver 6, Colo.; Frank B. Ladd, 122 West Kinzie Street, Chicago, Illinois. For further information, write on your letterhead, please, directly to any of the above showrooms. Kasparians, 7772 Santa Monica Blvd., Los Angeles 46, California.

(363a) Furniture, Custom and Standard: Information one of best known lines contemporary metal (indoor-outdoor) and wood (upholstered) furniture; designed by Hendrick Van Koppel, and Taylor Green—Van Keppel-Green, Inc., 116 South Lasky Drive, Beverly Hills, California.

(345a) Office Furniture: New 80-page Dunbar office furniture catalog; fully illustrated in black and white and four colors; complete line designed by Edward Wormley; collection includes executive desks, storage units, conference tables, desks and conference chairs, upholstered seating, occasional tables and chests, and a specially screened series of coordinated lighting and accessories; meticulous detailing, thorough functional flexibility. For free copy write to Dunbar Furniture Corporation of Indiana, Berne, Indiana.

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(375a) Contemporary Danish and Swedish Furniture. Outstanding design and quality of craftsmanship. Information available to leading contemporary dealers and interior decorators. Pacific Overseas, Inc., 478 Jackson Street, San Francisco, California.

(330a) Furniture: Herman Miller, Knoll and Moduform contemporary furniture for executive and general office areas in steel—all steel equipment (A S E) showroom and display facilities available to architects and their clients. Write to The Hart-Cobb-Carley Company, 2439 South Yates Avenue, Los Angeles 22, California.

(270a) Furniture (wholesale only): Send for new brochure on furniture and lamp designs by such artists as Finn Juhl, Karl Ekselius, Jacob Kajaer, Ib Kofod-Larsen, Eske Kristensen, Pontoppidan. Five dining tables are shown as well as many Finn Juhl designs, all made in Scandinavian workshops. Write Fredrik Lunning, Inc., Distributor for Georg Jensen, Inc., 315 Pacific Avenue, San Francisco 11, California.

(321a) Furniture: Laverne Furniture, test-proven by leading architects and business organizations, has attained the status of a classic. A unique and distinctive group—finest calfskin and saddle leathers, precision steel work and carefully selected imported marbles. Write for complete illustrated brochure. Laverne, 160 East 57th Street, New York 22, New York.

(370a) Contemporary Furniture for the Home: Open showroom to the trade, featuring such lines as Herman Miller, Knoll, Dux and John Stuart. Representatives for Architectural Pottery, Bailey-Schmitz, Brown-Jordan, Brown-Saltman, Costa Mesa Desks, Edgaard Danish Furniture, Glenn of California, Howard Miller, Nessen Lamps, Omni Wall System by George Nelson, Raymor Lamps, Pacific Furniture, Raymor Omnibus Wall System, Gunnar Schwartz, String Shelves, Tempo, Vista, Hans Wegner Designs, Peter Wessel Wall System, Peter Wessel Norwegian Imports, Heath Ashtrays. These lines will be of particular interest to architects, decorators and designers. Inquiries welcomed. Carroll Sagar & Associates, 8833 Beverly Boulevard, Los Angeles 48, California.

(377a) Furniture: A complete line of imported upholstered furniture and related tables, warehoused in Burlingame and New York for immediate delivery; handcrafted quality furniture moderately priced; ideally suited for residential or commercial use; write for catalog.—Dux Inc., 1633 Adrian Road, Burlingame, Calif.

(343a) Uni-Dek—complete ceramic tile counter-top in a package: This complete ceramic tile installation offers exclusive appearance. Fewer pieces to set, greater economy because you can set the same area for less cost. Handsome, neat appearance. Only counter-top with exclusive Ceratile patterns on back-splash. Fewer grout joints make for easier cleaning. Uni-Dek has one-piece stretchers and angles, all in standard 6" x 6" size. Back-splash available in plain colors or patterns. For colorful new brochure on Ceratile and Uni-Dek, write to Pacific Tile and Porcelain Company, 7716 Olive Street, Paramount, California.

(325a) Chairs: 10-page illustrated catalog from Charles W. Stendig, Inc., shows complete line of chairs in a variety of materials and finishes. The "Bentwood Armchair," "Swiss" aluminum stacking chair designed by Hans Coray, "H-H" steel and leather chair are a few of the many pictured. Well designed line; data belongs in all files. Write to: Charles W. Stendig, Inc., 600 Madison Avenue, New York 22, New York.

(338a) Brown - Saltman / California, Brochures illustrating all elements and groupings of VARIATIONS modular furniture for living-room, dining room, bedroom. Please send 15¢ to: Brown-Saltman, 2570 Tweedy Boulevard, South Gate, California.

GRAPHICS

(381a) Brand, Worth & Associates has the program to solve your graphics and signing problem. Specializing in the custom fabrication and installation of two- and three-dimensional art work for department stores, cocktail lounges and markets across the country. Executed from your designs or ours in wood, metal, plastic, etc. in our modern 30,000-square-foot plant. Write or call for further information and Kodacolor prints of actual installations. Brand, Worth & Associates, 16221 South Maple Avenue, Gardena, Calif. Telephone: FAculity 1-6670, (Los Angeles).

GRILLEWORK

(380a) Grillework: Infinilite and Grillewall. Infinilite makes possible an entirely new architectural emphasis on luminous ceilings. Through the combination of a new suspension system and the unique circular louver design, the entire Infinilite ceiling becomes a single, uniform panel with true non-modular appearance. This highly versatile plastic grillework offers unlimited design possibilities. Grillewall, the non-modular aluminum grillework, can be used as sun screen, area divider, balustrade, window cover, fence, etc. For brochures write: Integrated Ceilings & Grilleworks, Inc., 11766 West Pico Boulevard, Los Angeles 64, California.

(357a) Decorative Grilles: Sun-control and decorative grilles in all metals and finishes; 12 stock patterns for interior and exterior use. Can be used for ceilings, fluorescent louvers, overhead lattice work. Write for illustrated catalog. Nomad Associates, 1071 2nd Avenue West, Twin Falls, Idaho.

HARDWARE

(372a) Hardware: A distinctive group of contemporary hardware for commercial or residential projects. Furniture and cabinet pulls of solid brass inlaid with marble, stone, mosaic, etc. Entrance door pulls of handmade glass combined with brushed chrome. Also architectural hardware. Era Industries, 2207 Federal Avenue, Los Angeles 64, California.

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(387a) Heating—Rusherheat specializes in engineering, fabricating, and installing quality radiant heating and cooling systems, warm air heating systems and air conditioning systems in houses and specialized commercial and industrial applications. Economy and flexibility of design permit floor, wall and ceiling installations as well as outdoor and pool heating. Engineering consultation and complete packaged systems available; merit specified for Case Study House No. 24. Write for brochure to Rusherheat, Inc., 211 West Beach Avenue, Inglewood, California.

(233a) Pryne Blo-Fan—Ceiling "Spot" ventilator: Newly available information describes in detail the principles and mechanics of Blo-Fan, an effective combination of the breeze fan and the power of a blower in which best features of both are utilized. Includes many two-color illustrations, helpful, clearly drawn diagrams, specifications and examples of fans of various types and uses. Blo-Fan comes in three sizes for use in various parts of the house and can also be combined with a recessed light unit, amply illuminating range below. For this full and attractive brochure, write to Pryne & Co., Dept. AA, 140 North Towne Avenue, Pomona, California.

INTERIOR DESIGN

(359a) Interior Design: Crossroads have all the components necessary for the elegant contemporary interior. Available are the finest designed products of contemporary styling in: furniture, carpets, draperies, upholstery, wall coverings, lights, accessories, oil paintings, china, crystal and flatware. For booklet write to: Crossroads, 15250 East Whittier Boulevard, Whittier, California.

LIGHTING EQUIPMENT

(366a) Contemporary Fixtures: Catalog, data good line contemporary fixtures, including complete selection recessed surface mounted lenses, down lights incorporating Corning wide angle Pyrex lenses; recessed, semi-recessed surface-mounted units utilizing reflector lamps; modern chandeliers for widely diffused, even illumination; Luxo Lamp suited to any lighting task. Selected units merit specified for CSHouse 1950. Harry Gitlin, 917 3rd Avenue, New York 22, New York.

(368a) Recessed and Accent Lighting Fixtures: Specification data and engineering drawings of Prescolite Fixtures; complete range contemporary designs for residential, commercial applications; exclusive Re-lamp-a-lite hinge; 30 seconds to fasten trim, install glass or re-lamp; exceptional builder and owner acceptance, well worth considering.—Prescolite Manufacturing Corporation, 2229 4th Street, Berkeley 10, California.

(277a) Lighting Fixtures: Complete information on contemporary lighting fixtures by Chiarello-Frantz. Feature is "Light Puff" design: pleated, washable, Fiberglass-in-plastic shades with anodized aluminum fittings. Also in brass. Accessories include wall brackets, floor and table standards, and multiple canopy fixtures for clusters of lights. Write to: Damron-Kaufmann Inc., 440 Jackson Square, San Francisco 11, California.

(255a) Lighting Equipment: Skydome, basic Wasco toplighting unit. The acrylic plastic dome floats between extended aluminum frames. The unit, factory assembled and shipped ready to install, is used in several Case Study Houses. For complete details write Wasco Products, Inc., 93P Fawcett St., Cambridge 38, Massachusetts.

(360a) Target Lighting: For home, library, museum there is a small, handsome Art Beam-Lite to provide concentrated lighting on large or small paintings, objets d'art, and sculpture. This compact light can project a round, rectangular or oblong beam up to 25 feet. Also from France comes the Art Beam-Lite 100, 102 and 105 which have detachable bases and interchangeable lenses. For complete information write to: Morda Distributing Company, P.O. Box 24036, 12041 Wilshire Boulevard, Los Angeles 24, California.

(259a) Lighting Equipment: Booklet available on the "C-I Board," (Century-Izenour Board) first all electronic system for stage lighting control. Main elements are Preset Panel, Console Desk, and Tube Bank. Advantages include adaptability, easy and efficient operation, low maintenance. Write to Century Lighting, Inc., 521 W. 43rd St., New York 36, New York.

(376a) Architectural Lighting: Full information new Lightolier Calculate fixtures; provide maximum light output evenly diffused; simple, clean functional form: square, round, or recessed with lens, louvers, pinhole, albalite or formed glass; exclusive "torsionite" spring fastener with no exposed screws, bolts, or hinges; built-in Fiberglass gasket eliminates light leaks, snug self-leveling frame can be pulled down from any side with fingertip pressure, completely removable for cleaning; definitely worth investigating. — Lightolier, 11 East Thirty-sixth Street, New York, N. Y.

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(306a) Acrylite: New catalog available on Acrylite, an important new material for interior and exterior design. Acrylic sheets in which a variety of designs and textures have been embedded provide new design technique for separate living, dining kitchen, and other areas in a way that room dividers and panels become a central decorative feature in the room. May be coordinated with drapery and upholstery designs, as well as colors. Wasco Acrylite is sold as a panel or by the square foot, with varying thickness, size and design embedments. Send for complete information, Wasco Products, Inc., 93P Fawcett St., Cambridge 38, Mass.

(331a) Industrial Equipment: For shop and plant areas—Borroughs adjustable steel shelving and shop equipment, Lyon lockers, Royal industrial and cafeteria seating, GR Soundex partitioning, steel or wood floor-to-ceiling walls. Large warehouse stocks. Display facilities available to architects and their clients. Write to The Hart-Cobb-Carley Company, 2439 South Yates Avenue, Los Angeles 22, California.

(218a) Permalite-Alexite Plaster Aggregate: Latest information on this highly efficient fireproofing plaster presented in detail in completely illustrated brochure. Brochure contains enough data and authority on authentic fire resistance to warrant complete, immediate acceptance of Permalite-Alexite for perlite plaster fireproofing. Many charts and detailed drawings give fire-ratings, descriptions and authorities and describe plaster as lightweight, economical and crack-resistant, withstanding up to 42% greater strain than comparable sanded plasters. Write to Permalite, Perlite Div., Dept. AA, Great Lakes Carbon Corp., 612 South Flower Street, Los Angeles 17, California.

(225a) Kaiser Aluminum, for Product Design & Manufacture: A new 24-page booklet containing up-to-date information on Kaiser Aluminum mill products and services is now available. Includes data on aluminum alloys, forms, properties, applications and availability. An abundance of tables and charts throughout provides convenient reference material. Booklet may be obtained from Kaiser Aluminum & Chemical Sales, Inc., Industrial Service Div., Dept. AA, 919 North Michigan Avenue, Chicago 11, Illinois.

MOSAIC

(373a) Mosaic: Extensive group of contemporary Mosaics designed by Evelyn Ackerman. Framed and ready to hang for interior use. Also excellent facilities for special, large projects for exterior or interior. Era Industries, 2207 Federal Avenue, Los Angeles 64, California.

PAINTS

✓ (353a) Pittsburgh ACRYLIC House Paint—blister and peel resistant, protecting homes for extra years. Pittsburgh FLORHIDE Latex Floor Paint—for exterior and interior concrete surfaces—no acid etching needed. Pittsburgh DURETHANE Enamel—offers maximum toughness and flexibility combined with beautiful gloss. REZ clear sealer and primer for exterior and interior wood surfaces. For free illustrated booklets on any of these or other Pittsburgh Paints, write to Dept. K, Pittsburgh Plate Glass Company, 742 Grayson Street, Berkeley 10, California.

(335a) A new exterior body and trim finish which gives up to two years additional life is available from W. P. Fuller & Company. This new paint, called "Fuller House Paint," gives a longer life of freshness and brilliance which lengthens the repaint cycle. Color card and data sheets may be obtained from W. P. Fuller & Company, 222 North Avenue 23, Los Angeles 54, California.

PHOTOGRAPHIC REPRODUCTIONS

(334a) The Averycolor reproduction is a color-fast, non-glare, satin-finish print of durable photographic stock, not acetate base material. Two years of research coupled with twenty years of experience in the photographic field have resulted in a revolutionary change in making reproductions from architectural renderings. Other services include black-and-white prints, color transparencies, custom dry mounting and display transparencies. For further information write: Avery Color Corporation, 1529 North Cahuenga Boulevard, Hollywood 28, California.

ROOFING

(223a) Built-up Roofs: Newest brochure of Owens-Corning Fiberglas Corp. outlining and illustrating advantages of a Fiberglas-reinforced built-up roof. A built-up roof of Fiberglas is a monolithic layer of waterproofing asphalt, reinforced in all directions with strong fibers of glass. The porous sheet of glass fibers allows asphalt to flow freely, assures long life, low maintenance and resists cracking and "alligatoring." The easy application is explained and illustrated in detail with other roofing products. Owens-Corning Fiberglas Corp., Pacific Coast Division, Dept. AA, Santa Clara, California.

SOUND CONDITIONING

✓ (310a) Sound Conditioning: Altec Lansing Corporation, manufacturers of complete matched and balanced quality home high fidelity systems. (Merit Specified for Case Study House #18.) Altec Lansing equipment includes tuners, preamplifiers, power amplifiers, loud speakers, loud speaker systems, and loud speaker enclosures. Complete home high-fidelity systems available from \$300.00 to \$1,600.00. Prices for professional and commercial equipment available upon request. Altec Lansing is the world's largest producer of professional sound equipment, and specified by leading architects the world over for finest reproduction of sound obtainable for homes, offices, stadiums, theatres, and studios. Engineering consultation available. For complete information write to: Altec Lansing Corp., Dept. AA, 1515 South Manchester Avenue, Anaheim, California.

SPECIALTIES

(364a) Contemporary Clocks and Accessories. Attractive folder Chronopak contemporary clocks, crisp, simple, unusual models; modern fireplace accessories; lastex wire lamps, and bubble lamps, George Nelson, designer. Brochure available. One of the finest sources of information, worth study and file space.—Howard Miller Clock Company, Zeeland, Michigan.

(267a) Fireplace: Write for free folder and specifications of "Firehood," the conical fireplace, designed by Wendell Lovett. This metal open hearth is available in four models, black, russet, flame red and white, stippled or solid finish. The Condon-King Company, 1247 Rainier Avenue, Seattle 44, Washington. Southern California Representative: Scan, Inc., 102 South Robertson Boulevard, Los Angeles 48, California.

(388a) New Proportional System—The Kidjel Cali-Pro is a new instrument created from the discovery of the one universal ratio for all proportions in design, modern and classic, and spatial harmony in all types of layout. This new found ratio solves the secret of proportions as achieved by the ancient Greeks, now brought up to date in a precision-built, light-weight instrument, easy to use. For detailed information write to: Maurice Kidjel, Pres. — Kidjel-Young & Associates, Inc., 1012 Piikoi Street, Honolulu 14, Hawaii.

(300a) Home Furnishings: A series of brochures illustrating its new line of contemporary home furnishings and decorative accessories is now available from Raymor. Clocks, wall decor, Scandinavian and domestic furniture, lighting, occasional furniture and many artware and decorative accents are among the units newly cataloged. All literature is available to the trade upon written request on professional letterhead. Inquiries should be addressed to Raymor, 225 Fifth Avenue, New York 10, New York.

(369a) Contemporary Ceramics: Information prices, catalog on contemporary ceramics by Tony Hill, includes full range table pieces, vases, ash trays, lamps, specialties; colorful, full fired, original; among best glazes in industry; merit specified several times CSHouse Program magazine Arts & Architecture: data belong in all contemporary files. — Tony Hill, 3121 West Jefferson Boulevard, Los Angeles, California.

(252a) Stained Glass Windows: 1" to 2" thick chipped colored glass embedded in cement reinforced with steel bars. A new conception of glass colored in the mass displays decomposing and refracting lights. Design from the pure abstract to figurative modern in the tradition of 12th century stained glass. For brochure write to Roger Darricarrere, 1937 San Fernando Road, Los Angeles 65, Calif.

STRUCTURAL MATERIALS

✓ (326a) Construction Plywood: A new fir plywood catalog for 1958 has been announced by the Douglas Fir Plywood Association. Indexed for A.I.A. filing systems, the three-part, 20-page catalog presents basic information on fir plywood standard grades and specialty products for architects, engineers, builders, product design engineers, and building code officials. Sample copies may be obtained without charge from: Douglas Fir Plywood Association, Tacoma 2, Wash.

(344a) General Concrete Products, Inc. has a new compact file folder illustrating fifteen screen or venter block of concrete; gives the advantages of residential and commercial, exterior and interior uses; tells measures and design fashions of special interest to architects, contractors and interior decorators. For this informative work-sheet folder write to: General Concrete Products, Inc., 15025 Oxnard Street, Van Nuys, California (STate 5-1126).

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(208a) Texture One-Eleven Exterior Fir Plywood: This new grooved panel material of industry quality, is in perfect harmony with trend toward using natural wood textures. Packaged in two lengths and widths; has shiplap edges; applied quickly, easily; immune to water, weather, heat, cold. Uses include: vertical siding for homes; screening walls for garden areas; spandrels on small apt., commercial buildings; inexpensive store front remodeling; interior walls, ceiling, counters. For detailed information, write Dept. AA, Douglas Fir Plywood Association, Tacoma 2, Washington.

(219a) Permalite-Alexite Concrete Aggregate: Information on extremely lightweight insulating concrete for floor slabs and floor fills. For your copy, write to Permalite Perlite Div., Dept. AA Great Lake Carbon Corporation, 612 So. Flower Street, Los Angeles 17, Calif.

(207a) Unusual Masonry Products: Complete brochure with illustrations and specifications on distinctive line of concrete masonry products. These include: Flagcrete—a solid concrete veneer stone with an irregular lip and small projections on one face—reverse face smooth; Romancrete—solid concrete veneer resembling Roman brick but more pebbled surface on the exposed face; Slumpstone Veneer—four-inch wide concrete veneer stone, softly irregular surface of uneven, rounded projections;—all well suited for interior or exterior architectural veneer on buildings, houses, fire places, effectively used in contemporary design. Many other products and variations now offered. These products may be ordered in many interesting new colors. Brochure available by writing to Department AA, General Concrete Products, 15025 Oxnard Street, Van Nuys, California.

(355a) Philippine Mahogany Exterior Siding: Developed, engineered and manufactured by Jones Veneer and Plywood Co., Eugene, Oregon. Write for brochures and literature describing America's newest siding. Easy to handle, labor-saving mahogany plywood panels. Illustrated folder shows five available vertical grooved patterns. Jones also offers a complete line of genuine Philippine mahogany interior pre-finished paneling. Merit specified for Case Study House 1960. Jones Veneer and Plywood Company, Eugene, Oregon.

(367a) Structural Building Materials: Free literature available from the California Redwood Association includes "Redwood Goes to School," a 16-page brochure showing how architects provide better school design today; Architect's File containing special selection of data sheets with information most in demand by architects; Redwood News, quarterly publication showing latest designs; individual data sheets on Yard Grades, Interior Specifications, Exterior and Interior Finishes. Write Service Library, California Redwood Association, 576 Sacramento St., San Francisco 11, Calif.

(340a) Davidson Brick Company manufacturers of Modular Steelted Common Brick and other structural clay products, are now exclusively manufacturing the Bel Air Flat. The 6" x 12" x 2" nominal dimension of the brick provides an ideal unit for patios, pool decks, window ledges, garden walks, wall-capping and many other uses. Offers 45% savings in construction costs. Sample brick and literature available from Davidson Brick Company, 4701 East Floral Drive, Los Angeles 22, California.

(211a) New Soule Steel Stud: Major improvement in metal lath studs, Soule's new steel studs were developed to give architects, builders stronger, lighter, more compact stud than previously available. Advantages: compact open-web design, notched for fast field-cutting; continuous flanges; five widths; simplifies installation of plumbing, wiring, channel. For steel stud data write George Cobb, Dept. AA, Soule Steel Company, 1750 Army Street, San Francisco, California.

(374a) Fiberglass (T.M.Reg. U. S. Pat. Off.) Building insulations: Application data, specifications for insulating walls, top floor ceilings, floors over unheated space. Compression-packed, long continuous rolls, self-contained vapor barrier. Goes up quickly, less cutting and fitting. High thermal efficiency. Non-settling, durable, made of ageless glass fibers. Owens-Corning Fiberglass Corp., Toledo 1, Ohio.

(309a) Structural Material: New construction data now available on Hans Sumpf adobe brick. This waterproof masonry is fire-, sound-, and termite-proof, an excellent insulator—ideal for construction of garden walls, lawn borders and walks. The bricks come in 7 sizes ranging from 4 x 3½ x 16 to 4 x 12 x 16. For further information write for free booklet to: Hans Sumpf Company, Route No. 1, Box 570, Fresno, California.

(349a) Available from the West Coast Lumbermen's Association is an excellent 44-page catalog entitled: "Douglas Fir Lumber—Grades and Uses." This well illustrated catalog includes detailed descriptions of boards, finish, joists and panels, and light framing with several full-page examples of each; conversion tables, stresses, weights, properties of Douglas fir. For a copy write to: West Coast Lumbermen's Association, 1410 S.W. Morrison Street, Portland 5, Oregon.

SURFACE TREATMENTS

(362a) Ceramic Tile: Brochures, samples and catalogs of Pomona Tile's line of glazed ceramics are available to qualified building professionals. Included are "Tile-Photos," full color, actual size, reproductions of Pomona's Distinguished Designer Series of Sculptured and Decorator Tile. This series features unique designs by many of America's foremost designers including George Nelson, Paul McCobb, Saul Bass and Dong Kingman. Pomona Tile also offers a complete line of glazed floor and wall tile in 42 decorator colors. For further information write: Pomona Tile Manufacturing Co., 621-33 North La Brea Avenue, Los Angeles 36, California.

(361a) Completely new full-color 28-page catalog of Mosaic ceramic tile manufactured in California and distributed throughout the area west of the Rockies. First presentation in booklet form of tile in the Harmonic color families; includes decorated glazed wall tile, new Staccato palette in one inch square tile, and Byzantine. Catalog available upon request from The Mosaic Tile Company, 131 North Robertson Boulevard, Beverly Hills, California.

(336a) Surface Treatments: Vitro-cem glazed cement finishes are being used by more and more architects where a hard, durable impervious surface is essential. Available in unlimited colors and multi-color effects, it is being used for interior and exterior over all types of masonry and plaster surfaces and over asbestos panels for spandrel and window-wall construction. For information and samples, please write to Vitro-cem, P.O. Box 421, Azusa, California. EDgewood 4-4383.

(346a) Triangle Tile by Hermosa, 6" equilateral glazed ceramic triangles available in all Hermosa colors, in bright glaze, satin glaze, and Dura-Glaze. Triangle Tile brochure shows unlimited possibilities of this medium for light duty floors, walls, wainscots or entryways in any room. Excellent for bold design effects or abstract murals. Triangle Tile has all durable features of Hermosa glazed ceramic tile and has spacers for accurate setting. Write for complete brochure to Gladding, McBean & Co., 2901 Los Feliz Boulevard, Los Angeles 39, California.

(320a) Surface Treatments: Lapidary wall and ceiling treatments—wallpaper handprints, fabric-supported wall coverings and a new verne Originals offer imaginative and group of 3-dimensional deep-textured vinyl plastics now being introduced. This is the only source in the world for The Marbalia Mural—stock sizes 21 x 9 feet on one bolt or to your measurements. All Laverne products available in custom colors. An individual design service is offered for special products. Write for complete brochure and samples. Laverne, 160 East 57th Street, New York 22, New York. Phone PLaza 9-5545.

(291a) Decorative Natural Stone: For residential and commercial application. Quarried in Palos Verdes Peninsula of Southern California. Palos Verdes Stone offers wide range of natural stone in most popular types, distinctive character, simple beauty with great richness. Soft color tones blend on all types construction to create spacious beauty and appeal. For interior and exterior use. Send for complete color brochure and information. Palos Verdes Stone Dept. Great Lakes Carbon Corporation, 612 South Flower Street, Los Angeles 17, California.

(378a) Celotone Tile: New, incombustible, highly efficient acoustical tile molded from mineral fibres and special binders. Irregular fissures provide travertine marble effect plus high degree sound absorption. Made in several sizes with washable white finish. Manufactured by The Celotex Corporation, 120 So. La Salle St., Chicago 3, Illinois.

TAPESTRIES

(379a) Tapestries: Largest group of handwoven and handhooked tapestries . . . bold colors. Designed by Evelyn Ackerman. Executed in Mexico and other parts of the world. Special designs can be executed. For further information write: Era Industries, 2207 Federal Avenue, Los Angeles 64, California.

VENTILATION

(352a) Write for new full color folder showing complete line of Trade-Wind ventilators for kitchen, bath and other small rooms. Also includes illustrations of built-in Canoelectric can opener and electric wall insert heaters. Trade-Wind, Division of Robbins & Myers, Inc., 7755 Paramount Place, Department AA, Pico-Rivera, Calif.

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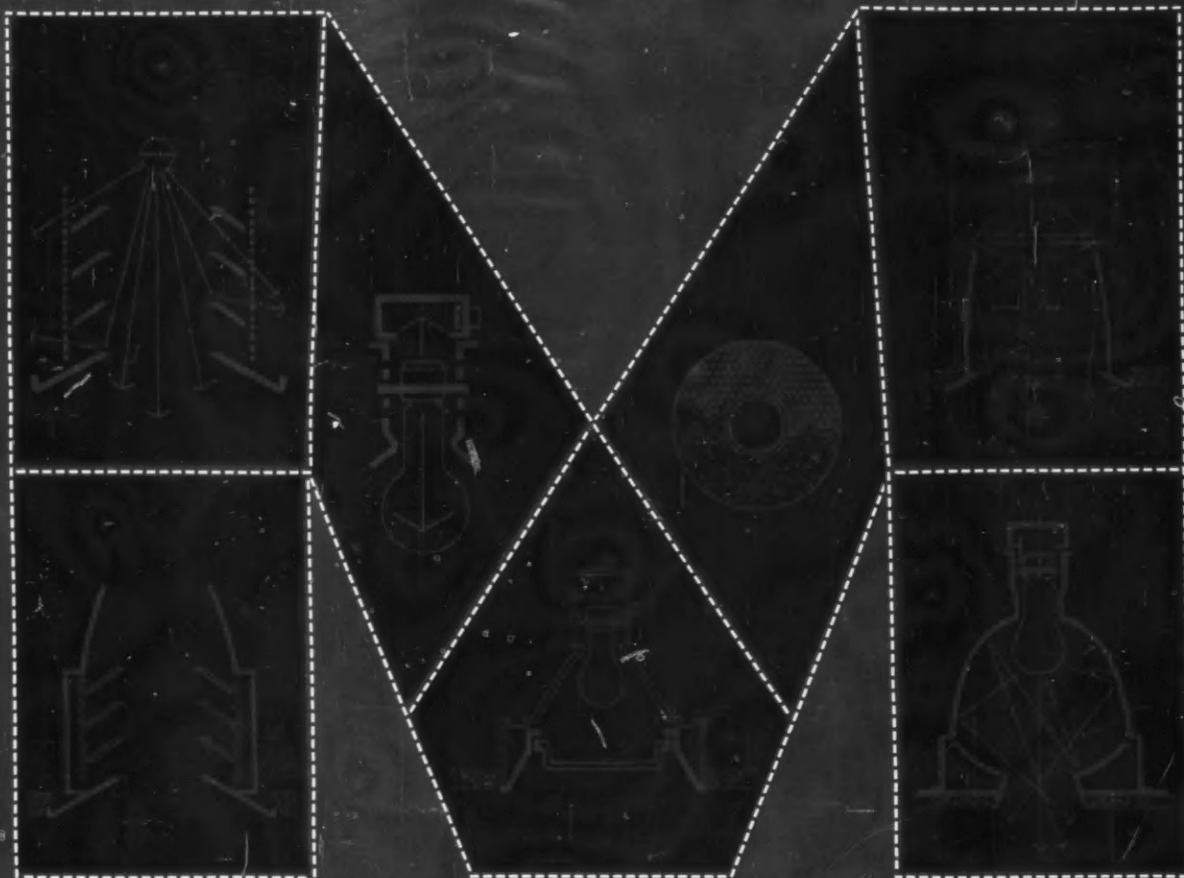
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